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CENTENARY

1815
1915

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THE HANDEL AND HAYDN SOCIETY OF BOSTON

Handel and Haydn Society Centenary

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CITY OF BOSTON

April 11, 13, 14, 15, 1915

Symphony Hall, Boston

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Born, 1771 Died, 1819
First President, 1815-16

FOREWORD

As the British House of Commons has been called the "Mother of Parliaments," so the Handel and Haydn Society may rightfully be revered as the mother of musical Boston. Boston's early distinction as the American musical centre, and all the multitude of musical organizations in the past hundred years of Boston's local chronicles belong to it. If all of them were not directly rooted in it, they all have drawn their sustenance from the soil which had been first dug and watered by the Handel and Haydn, and flourished in the atmosphere it diffused of a broadly cultured musical taste. Most of these musical societies of the past, after serving their day and generation in various degrees of usefulness and glory, have been survived by the Handel and Haydn, and, judging the future by the past, it may be that all the present existing institutions will pass, with fluctuating tastes and favor, while it still flourishes on through another century.

It was the judgment of no less an authority than John S. Dwight, who was in his old age honored with a generous public subscription, a generation ago, for his services as a force for musical progress in America with his now classic "Dwight's Journal of Music," that "Music, as an independent art, claiming consideration on its own account, not merely as a convenient handmaid of religion, properly began in Boston with the Nineteenth Century, and first took organic form in the Handel and Haydn Society in 1815." There had been previous attempts "to ameliorate the style of performing sacred music and to raise the standard of taste," as Charles C. Perkins phrased it in his "History of the Handel and Haydn Society," but none that endured. The New England psalm-singing choirs and the village singing schools furnished the material from which these societies were recruited; and on great occasions they were drawn upon to furnish elements of the civic celebrations of events moving the community deeply, as when the "Independent Musical Society," formed in 1786 (the same year as the Stoughton Musical Society), which laid claim to having been the parent of the Handel and Haydn, though it died five years before the latter came into existence, took part in commemorating Washington's death, in King's Chapel in 1799. It was the celebration of the Treaty of Ghent, closing the war of 1812, and ushering in the hundred years of peace between England and America (now being commemorated) which gave birth to the Handel and Haydn Society in 1815. A jubilee was arranged with this extraordinary feature: There was to be no sermon, neither any oration. Such a utilization and dignifying of music as a means of public expression had never been heard of in New England. The effect was tremendous. The Stone Chapel (as King's Chapel was called in that period close to the extirpation of the "king business" in the colonies) was crowded and, according to the newspaper account, was "electrified." Nothing like it had ever been heard in Boston, and no doubt that contemporary stated but the literal fact who wrote that it "was the best music ever performed in Boston within his remembrance." No doubt the Hon. Robert C. Winthrop simply stated the historical truth when, opening the First Musical Festival in May, 1857, he declared that "the impressive services of the 1815 Peace Jubilee gave the primary impulse to the establishment of the Handel and Haydn Society."

In another month the preliminary meetings had been held, in the next month after that a constitution had been adopted, and by May the new organization was

Eugene Dexter Russell

Joined October 1, 1899 — Director, 1902-04 and 1906-08
Vice-President, 1911 to 1914 — President, December 5, 1914
Died, March 17, 1915

in full swing (although incorporation did not take place till later) and rehearsing with enthusiasm for a grand concert in September — the summer interregnum and suspension of things social through July and August being then, evidently, a thing as yet unknown in Boston. The concert (or oratorio, as it was called, that word being used then to designate a concert of sacred music) was an immense success, attended by a thousand persons, and lasting three hours. Its program was of airs and choruses from "The Creation"; the choir numbered ninety male and ten female voices. "At the organ sat Mr. Stockwell," says the *Transcript* of the next evening, in an article written by Mr. Jennison (afterward historian of the Society). "The orchestra was composed of the two Grangers, Bennett, and Warren, violins; Niebuhr, single bass; Graupner, double bass; Alexis Eustaphieve, the Russian consul, a noted patron of the art; Mr. Cushing, who played the flute; and Boquet, with perhaps a few others." An associate member, writing of this first concert thirty years after, says: "Such was the excitement of the hearers and the enthusiasm of the performers, that there is nothing to be compared with it at the present day." The thing to be noted is that the music itself was what made this great effect, what is dwelt on in the accounts that have come down to us, rather than the performance of it. A new world was opening to the music-lovers of New England — a world of unimagined novelty, beauty, wonders, and delights. Try to imagine, in order to realize this, one's sensations on hearing, now, "The Messiah," or "The Creation," for the first time.

Mr. Dwight, writing thirty-five years ago, recalled his early memories of the two leading musicians from the Old World who had brought these musical glad tidings to the New. "The first was a German, probably the pioneer of all the German musicians," he says, "who have since sought our shores and done so much to make our Boston musical. Gottlieb Graupner is still remembered and respected as the first important teacher here of the pianoforte and music generally — a leader in all musical good works, though with a meagre following. He engraved music for his pupils, for which he kept a salesroom in his house on Franklin Street, in which he had also a little music hall. We remember in our boyhood seeing him lead the little orchestra in the old Federal Street Theatre with his double-bass. He was a famous 'timist.' But his peculiar instrument was the oboe. This he had played in London, in Haydn's Orchestra, when that great master brought out the twelve famous symphonies in Salomon's Concerts (1791-92) . . . Of course he did what he could to make Haydn, and perhaps Pleyel, Gyrowetz, and others, known here in this musical wilderness. With a few associates he formed the nucleus of the first meagre combination which could be called in any sense an orchestra. Of professional musicians there was not half a score in the town. But Mr. Graupner and his little knot of musical friends, mostly amateurs, formed a Philharmonic Society in 1810 . . . which practiced Haydn's Symphonies, etc., for their own amusement." The other of Mr. Dwight's two pioneers of a hundred years ago was an English Doctor of Music, G. K. Jackson, who had arrived in Boston just before the war of 1812, and was for several years organist of Trinity Church. As Mr. Dwight, in his lively account of him, says: "He was a man of Falstaffian proportions, who seems to have lorded it among the small fry with a full sense of his own professional importance." He appears to have declined to have any part in the promotion of the Handel and Haydn, because of its democratic composition; he could not bring himself to countenancing the mingling in the chorus of all classes — merchants and their clerks, bankers and truckmen, tradesmen and shopkeepers' assistants. But the Handel and Haydn insisted from the beginning on the American principle of equality of opportunity in education, self-culture, and the pursuit of happiness.

W. J. Bradbury

Born, Westminster, Mass., May 17, 1829
Died, Cambridge, Mass., October 22, 1914
Joined the Society, November 10, 1864
Director 15 years, between 1871 and 1896
Librarian 1 year, 1874
Secretary 10 years, 1899 to 1909
Secretary (acting) from February 1, 1911, to Annual Meeting in May
President (acting) from December 1, 1908, to Annual Meeting in May, 1909
President 1909 to October 22, 1914
Total time in Service of the Society over 31 years

Still the high and mighty British Music Doctor did so far condescend as to become the "Gilmore" of the Peace Jubilee above referred to, after the war with England. Then it was and there that our ancient Oratorio Society took shape and entered on its long career. The rehearsing for the Jubilee had drawn together its elements from the famous Park Street Church choir (in which Gen. H. K. Oliver, of Salem, the hymn-tune writer, a somewhat older contemporary of Mr. Dwight, was a boy soprano) and from Graupner's little Philharmonic Orchestra, and the choir directors of the vicinity in general lent a hand.

It must not be thought, however, that the Handel and Haydn choir was at that day anything like what present generations of Bostonians know. A curious practice then prevailed of assigning the tenor part to the sopranos, and the treble to the male altos and tenors. "With such abuses, and the defects incident to the untrained condition of the amateur chorus, drilled and conducted by an inexperienced amateur," says Charles C. Perkins in his monumental History, "it is wonderful that the Society should have found not only patient but enthusiastic listeners to their performances of such an oratorio as 'The Messiah' during many years of probation. This can only be explained by supposing that Handel's music, and the Scripture text to which it is set, had become so much a unit in the minds of our forefathers that, however performed, they accepted it as an integral part of revealed truth." "It is not then surprising that, appealing as it does to the lover of beauty, the musician, and the believer, 'The Messiah,' in which the light of Handel's genius shines with incomparable brightness, should have kept an unrelaxed hold upon popular affection for well-nigh a century and a half"— and the best part of the succeeding half-century that has elapsed since Mr. Perkins wrote. From 1818 to the present time "The Messiah" has been given one hundred and thirty-one times, and "The Creation" seventy-two times, and Boston could plume herself on "a certain fond familiarity with two of the greatest masterworks of art long before they were much in vogue in any of her sister cities," as Mr. Dwight remarked.

This is not the place for statistical details of the Handel and Haydn Society's record of a hundred years. That record serves the present purpose better as the rich background for retrospectively calling up some of the famous figures in Boston musical annals — figures that filled the public eye in their own day, and whose names have been held in veneration to the second and third generations of the music-loving Bostonians who actually saw and heard them upon the concert-stage at Handel and Haydn performances. Such is the true Bostonian musical piety, and the Handel and Haydn and its Sunday evening concerts, where a Puritan-descended public openly applaud, now with fervor, now with critical discrimination and reserve, "the good, the true, and the beautiful," is its historic temple and sanctuary. Here, for instance, stands Lowell Mason, the famous reformer, who enriched with sound culture and taste the bare and uncouth New England Psalmody and church music, President and Conductor of the Handel and Haydn in 1827. Originally only a bank-clerk, his membership in the Society would have offended the British social caste instincts of Music Doctor Jackson; but that eminent musical authority was moved to write of Mason's Handel and Haydn Society's Collection of Music, only half a dozen years after the Englishman had declined to join the Handel and Haydn on account of its social promiscuity, in these words: "The whole are harmonized with great accuracy, truth, and judgment, according to the acknowledged principles of musical science." There was that still more famous and brilliant organist, also a Britisher, but enthusiastic and devoted in his office as organist of the Society for several years. Then there appears Jonas Chickering, first as soloist in oratorio, as the slender youth David

OFFICERS AND MEMBERS OF THE BOARD OF GOVERNMENT OF THE HANDEL AND HAYDN SOCIETY FOR 1914-15

Bottom Row: GEORGE M. BROOKS, Treasurer; COURTENAY GUILD, Vice-President; EUGENE D. RUSSELL,* President; JOHN C. BRODHEAD, Secretary; WILLIAM N. EUSTIS, Librarian.
Middle Row: SAMUEL L. HILLS, HENRY H. TURNER, JOHN W. HALL, CLINTON A. RICKER, JOSHUA Q. LITCHFIELD. *Top Row:* HENRY KUHNS, JAMES A. MURPHY, ROBERT ENTWISTLE.

* Died March 17, 1915

who slew the giant Goliath, the burly and jovial Richardson, his predecessor as President. Again, Thomas Ball, sculptor of the equestrian Washington in the Public Garden, appears as a favorite bass soloist, and many another old Boston worthy figures here and there in the programs.

"The past at least is secure," might well be written of the earlier, what might be called the classic, period of the Handel and Haydn Society. So far had its fame spread in the first quarter of the last century that the immortal Beethoven himself, invited by a Boston banker to compose an oratorio for Boston, wrote to the intermediary in Vienna: "The oratorio for Boston? I cannot write what I should like best to write, but that which the pressing need of money obliges me to write"; and from a note published in a German journal on Beethoven it appears that in 1823 Beethoven had in mind three works, one of which was the oratorio for Boston; but it proved to be one of those projected compositions which were never realized.

But the middle and the last quarter of the last century saw the golden age of the Handel and Haydn Society. It had come to its period of manly prime with a constantly ascending curve of prestige, service, and usefulness in maintaining Boston's distinction for a soundly cultivated popular taste and understanding in music. It was in itself a practical academy of music, quite as much so as the now extinct institution of that name which Lowell Mason founded and carried to success on his fame as head of the Handel and Haydn and Collector and Editor of its publications. Each of the choristers went home from its rehearsals to become naturally, himself or herself, a sort of musical influence of the best kind in city or suburbs. The chorus now numbered four hundred instead of the fifty or a hundred of the earlier epoch, and the performances were now counted, not only by the number of concerts to a season, but also by great Triennial Festivals. For the first festival the chorus was increased to over five hundred voices, with an orchestra of seventy-eight, and three oratorios, "The Messiah," "The Creation," and "Elijah," were given, with Carl Zerrahn conducting. Mr. C. F. Chickering was the President, and the indefatigable and efficient Loring B. Barnes the Secretary. Mr. J. Baxter Upham became the President in 1861, and held that office for ten years, with the prestige of having carried through to complete triumph the bold undertakings of building the Music Hall and equipping it with the Great Organ. The festivals of 1857, 1865, and 1877 were the high-water mark of the Handel and Haydn achievement up to that time.

But as background and foundation for all the splendid developments of Boston musical interests, the orchestral organizations, the vocal societies, the Conservatory, the Jubilees, and the educated popular taste that made them feasible, have ever been the Handel and Haydn and what it stands for, because what it created — an intelligent musical public, with genuine love for and appreciation of the best and highest in musical art, handed on from generation to generation. "Achieved is the glorious work," and the end of this work is not yet in sight.

Edward N. C. Clement

Emil Mollenhauer.

Conductor Handel and Haydn Society
Elected September 1, 1899

HISTORICAL NOTES AND LIST OF WORKS PERFORMED

ON March 24, 1815, several public-spirited Bostonians, notably George Cushing, G. Graupner, Aaron Peabody, Matthew S. Parker, and John Dodd, met and founded the first musical society in this city which has been permanent. Their general purpose was to promote the love of good music and a better performance of it, and specifically they aimed to bring into popular favor the works of Handel and Haydn and other famous composers. Consequently the name decided on — which has since become a power the world over — was the Handel and Haydn Society.

For the first two years rehearsals were held in a small wooden building known as Pythian Hall, on Pond (now Bedford) Street, near the present Kingston Street. "Marden," "Alton," and "Harvard College" were among the tunes practiced, followed later by "The Heavens are Telling" and the "Hallelujah Chorus." The Society felt so encouraged by results that in the early fall of 1815 they planned a "public exhibition," which was given Christmas night in Stone (now King's) Chapel. So successful was this that the next month a second concert took place, the Governor, Council, and whole Legislature being invited guests.

On February 5, 1816, application was made for incorporation, and four days later it was granted by the State, and a charter received by the Society. This authorized Thomas Smith Webb, Amasa Winchester, Nathaniel Tucker, and Matthew Stanley Parker, with others, as a corporation to further the knowledge and improve the method of performing sacred music, under the name of "The Handel and Haydn Society."

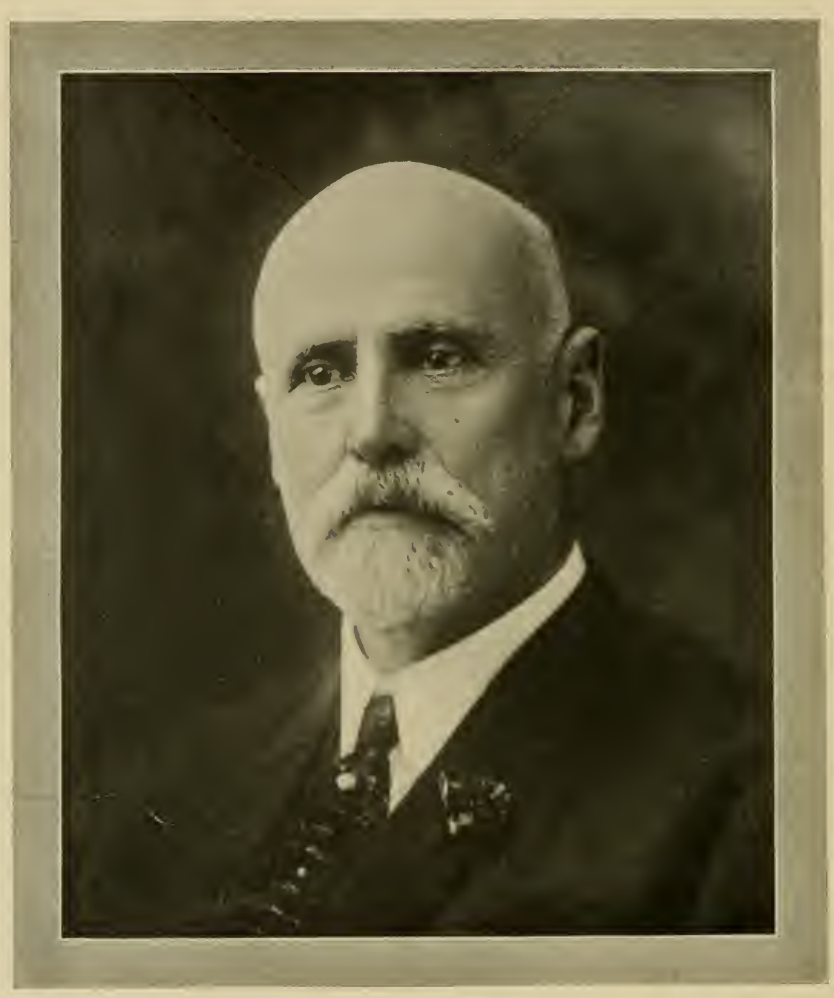
By 1817 the number of members had increased to one hundred and fifty, and a new hall for rehearsals was imperative; Boylston Hall, in a building called South Market, was secured. On July fifth of that year a magnificent concert was given in honor of President Monroe, who was then in Boston. It took place at the First Church, and was attended by a brilliant assembly. The opening piece, "President Monroe's March," was written for the affair by F. Granger. In September, 1817, Benjamin Holt was made President, and about the same time the Society leased Boylston Hall for a four-year term. But it proved to be their headquarters for twenty-two years. About this time an audacious member proposed a radical change — or improvement. He suggested that ladies be invited to sing in the Society! Though there was much opposition, the suggestion was finally adopted.

August 2, 1826, the Society took part in memorial services for John Adams and Thomas Jefferson, in Faneuil Hall. The opening number was a funeral symphony by Mozart, and selections were sung from Handel's Anthem for Queen Caroline's funeral. A notable feature was an oration delivered by Daniel Webster.

On the third of September, 1827, Lowell Mason, the Musical Editor, was unanimously elected President. During his term of office twenty-five concerts in all were given. Selections from the Chevalier Neukomm's "David" had received favor from audiences, so February 28, 1836, the oratorio was given.

The Society in 1830 took part in the celebration, in the Old South Church, of the two hundredth anniversary of the settling of Boston.

The year 1839 seems to have been a prosperous one for the Society, for the



Hiram G. Tucker

Elected
Pianist and Organist
1897

Lion Theatre was hired, refurnished, and renamed "The Melodeon," and on December 22d the first rehearsal was held there. Three of the original members were still active in rehearsals, though a number of others retained their interest, showing substantial proof of their devotion financially; otherwise the expenses of moving and furnishing would have put the Society into debt.

A new President, Jonas Chickering, was elected May 29, 1843. During his administration "Samson," "Moses in Egypt," "Judas Maccabaeus," and "Elijah" were given for the first time. On April 15, 1848, the Society sang at the funeral services of John Quincy Adams in Faneuil Hall.

Charles C. Perkins was made President in 1850, and was succeeded the next year by Abraham O. Bigelow. November 20, 1852, Music Hall was dedicated by a concert, in which all the musical organizations in Boston assisted. Madame Sontag and Madame Alboni, both famous as soprano and contralto, respectively, were among the soloists. At that time the Society held all its rehearsals in Bumstead Hall, and its concerts in Music Hall. George J. Webb was Conductor, followed soon after by Carl Bergmann. The latter was succeeded the next year by Carl Zerrahn, that admirable musician who did so much for the Society. It was during this year, 1855, that the Italian singers, Mario and Grisi, made their marvelous tour of triumphs, and the Handel and Haydn secured them to assist in Rossini's "Stabat Mater." Among other famous soloists who appeared with the Society were Adelaide Phillips, Madame LaGrange, Brignoli, etc.

In March, 1857, the President, C. Francis Chickering, proposed a festival modeled after those of Birmingham, Cologne, and other places in Europe. Mr. Zerrahn was given authority to secure the best singers and musicians in the country, and he selected ten famous artists and enough musicians to make an orchestra of seventy-eight. The Festival opened May 21, lasted for three days, and was a complete success.

In 1859 the Society sang at a celebration of the anniversary of Washington's birth.

Soon after this President C. Francis Chickering retired, and another member of his family, Col. Thomas E. Chickering, was elected. April 27, 1861, a concert was given to aid in the equipment of troops.

President Thomas E. Chickering retired in 1861, and the next executive was Dr. J. Baxter Upham. Boston is indebted especially to him for Music Hall, and for its superb organ. His courage and wonderful skill in handling the finances at a time when they were very low will never be forgotten. A member proposed, in the interest of economy, that President Upham be Conductor too, thus saving the expense of that officer. Carl Zerrahn, the Conductor, and B. J. Lang, Pianist and Organist, most generously offered to continue their work without pay, unless some balance should be left in the treasury at the end of the season, in which case the two should divide it between themselves. The amount so divided was $83.38!

In 1862 the Handel and Haydn Society gave a concert for the benefit of the Sanitary Commission; Governor Andrew and his staff attended, and twenty officers of the famous Twentieth Regiment also. In this year the great organ was completed — that organ which was to be the glory of Music Hall and the pride of all Bostonians.

At the annual meeting of 1864 the Society found itself without a deficit. It was now acknowledged as Boston's leading musical institution, and was so recognized by musical organizations all over the world. The members became ambitious, and President Upham suggested a celebration of the fiftieth anniversary by a grand festival. In the midst of preparations came the news of President Lincoln's assassination. Everything stopped. When the shock had worn away the inter-

Carl Zerrahn

Born, July 28, 1826
Died, December 29, 1909
Conductor for 42 years
Elected an Honorary Member

rupted rehearsals were again taken up. The festival was given, and proved most successful, financially as well as artistically. The net gain was $4,000, one-half of which was given to the two great war charities of Boston; the other half was made the foundation of the Society's Permanent Fund.

On November 26, 1867, the Society assisted at the memorial services in honor of Governor John A. Andrew.

In 1869 New York City extended an invitation to the Society to help in the celebration of the one hundredth birthday of Beethoven, and more than five hundred members took part.

Dr. Upham retired in May, 1871, after faithfully serving the Society for a decade. His successor was Loring B. Barnes, another most faithful servant of the Society.

In December, 1871, the Society assisted in a concert given in honor of Grand Duke Alexis of Russia.

At the expiration of twenty-five years of service, a testimonial concert was given in honor of Mr. Zerrahn, and he was the recipient of many gifts, not only from members and friends in Boston, but from musicians from afar. Largely through his own untiring effort the Society had been raised in the public eye and estimation, until now it seemed as if nothing of importance could be done without its assistance. Tremont Temple asked its services in connection with its dedication exercises. Theodore Thomas invited its help at his symphony concert. In 1882 it took part in a concert for the Russian Jewish refugees. When the four hundredth anniversary of Martin Luther's birth arrived, the Society commemorated it by singing his impressive hymn, "Eine Feste Burg."

In November 1884, Mr. Lang was given a gold watch suitably inscribed and a set of Shakespeare's Works in recognition of the completion of his twenty-fifth year as the Organist of the Society.

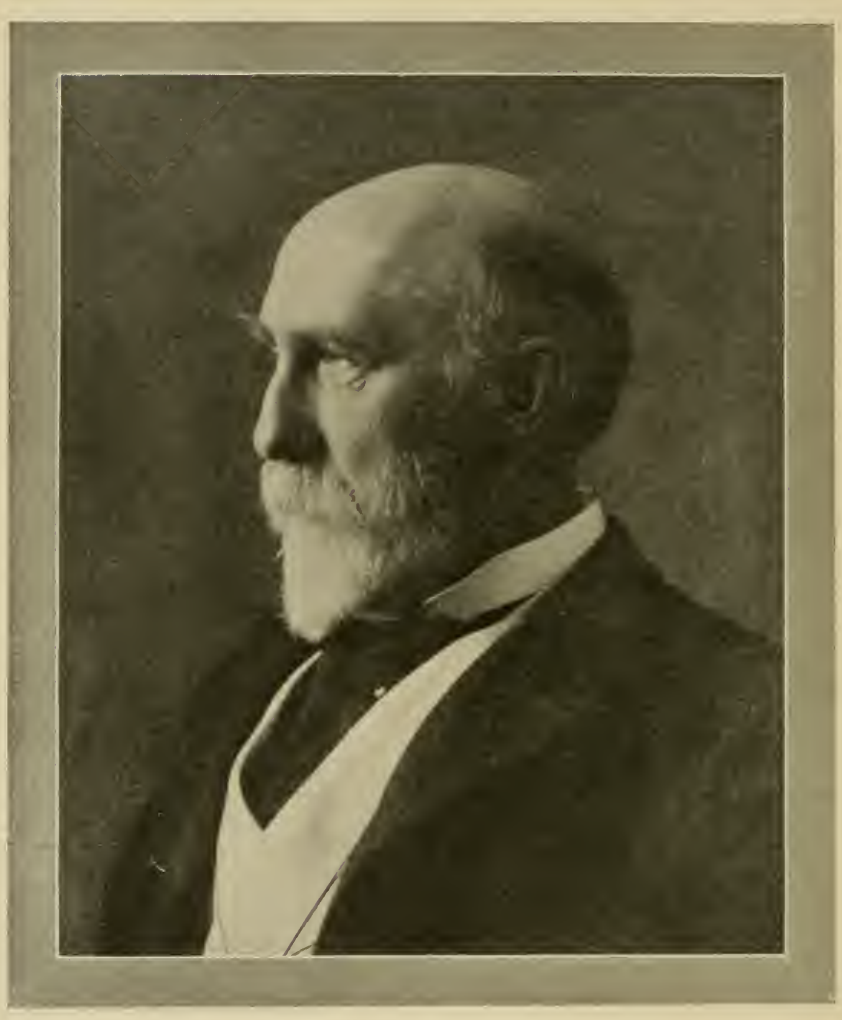
In 1887 Mr. Perkins died, and was succeeded by George H. Chickering. When the latter retired he gave the Society a valuable musical library. He was the last member of a family which had been actively interested in the Handel and Haydn since 1818, and from which four presidents had been elected — a father and three sons.

The year 1888 marked a reorganization of the chorus. This very difficult task, though it was in many ways to be regretted, was eventually accomplished, and the Society gained greatly through the addition of new voices. There were seventy-six older members retired, and nearly one hundred and forty new ones added.

The next President was A. Parker Browne, and during his administration, in 1890, the seventy-fifth aniversary of the Society was celebrated by a festival, consisting of four concerts. J. C. D. Parker composed "St. John" for the occasion.

In April, 1894, Mr. Zerrahn was given a gold medal set with jewels as a token of appreciation for his forty years of service as Conductor. In 1895 Mr. Lang was appointed his successor, but after two years changes were made, which resulted in Mr. Zerrahn's reappointment. In 1898 the latter was succeeded by Reinhold L. Herman. Meanwhile Mr. Browne had retired, and was followed successively by Eugene B. Hagar and Edward P. Boynton.

George F. Daniels was elected chief executive in 1899, with Emil Mollenhauer as Conductor. In 1909 Mr. Daniels died, and was followed by William F. Bradbury, who served as President up to the time of his death, on October 22, 1914. His successor, Eugene D. Russell, was elected on December 5, 1914, and in the midst of his earnest efforts to aid in the success of the Centenary Celebration, he succumbed to a sudden attack of illness on March 17, 1915. The Vice-President,



B. J. Lang

Born, Salem, Mass., December 28, 1837
Died, Boston, Mass., April 3, 1909
Organist of Society, Oct. 1, 1859 to 1896
Conductor of Society, July 1, 1896 to 1898

Courtenay Guild, is acting as the executive head of the Society until a new president shall be elected.

During recent years the Handel and Haydn has been faithful to the ideals of its founders, encouraging appreciation of the works of Handel and Haydn and their contemporaries. It has not confined itself to those composers, as the following list of initial productions will show:

In 1891 Dvorak's "Stabat Mater."
In 1894 Parker's "Hora Novissima,"
In 1903 Dubois' "Paradise Lost."
In 1905 Volbach's "Raphael."
In 1908 Saint-Saens' "Samson and Delilah."
In 1910 Sullivan's "Golden Legend."
In 1910 Bossi's "Paradise Lost."

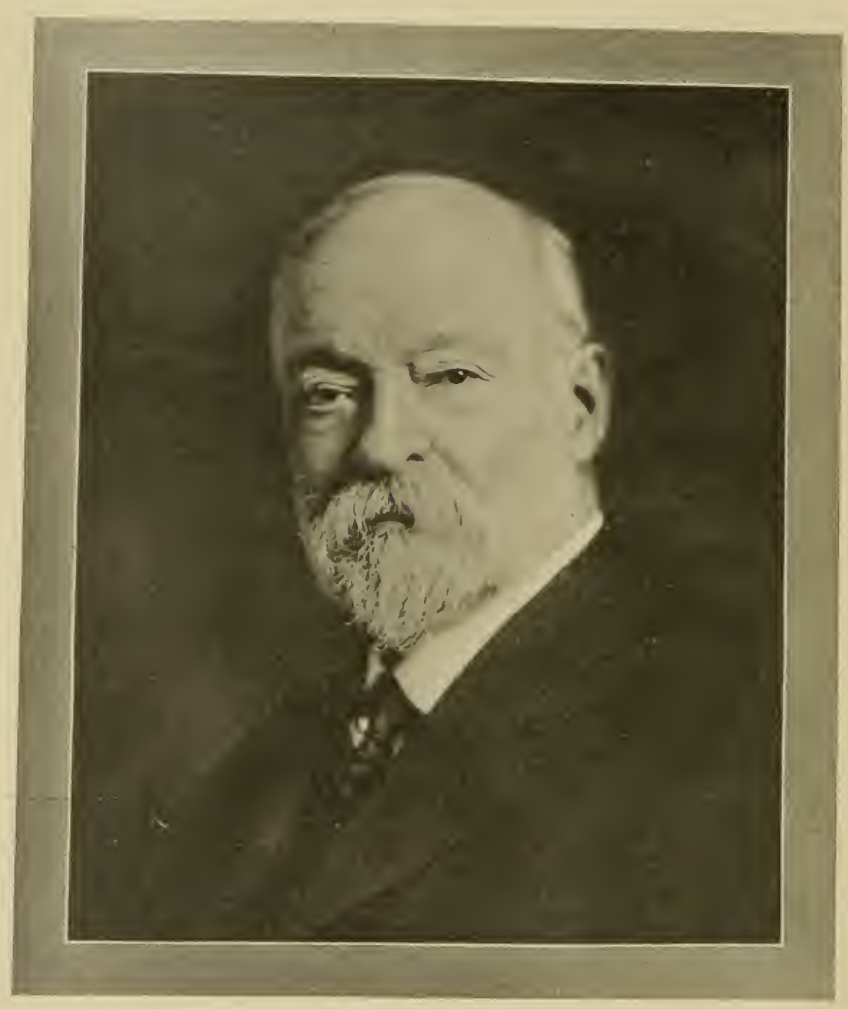
In the last dozen years the Society has taken part in the following:

In 1900 At the State House exercises that ushered in the new century. Edward Everett Hale was the officiating clergyman.
In 1903 At the services in Symphony Hall, celebrating the one hundredth anniversary of Ralph Waldo Emerson's birth.
In 1904 At the opening of the International Peace Conference at Symphony Hall.
In 1907 At a reception in Symphony Hall given in connection with the "Old Home Week" celebration.
In 1907 At the International Congress of Religious Liberals at Symphony Hall.
In 1909 At the exercises commemorating the one hundredth anniversary of Lincoln's birth, in Symphony Hall.
In 1910 At the Convention in the Harvard Stadium of the National Educational Association.
In 1913 At the fiftieth anniversary of the Emancipation Proclamation held at Park Street Church.

Perhaps one of the most noteworthy phases of the Handel and Haydn Society's remarkable career has been its policy of introducing local singers of ability to the public in connection with its concerts. It would be necessary to cite the names of the foremost vocalists of the last century, if one were to attempt to mention the prominent artists who have performed the solo numbers for the Society's concerts.

The list of works performed shows that the Society has brought out, in all, about ninety important choral works, giving to many of them their first presentation in this country.

First Time	Title	Composer	No. of Times
1818, Dec. 25	"The Messiah"	Handel	131
1819, Feb. 16	"The Creation"	Haydn	72
1819, April 1	"Dettingen Te Deum"	Handel	3
1821, Feb. 6	"The Intercession"	King	4
1829, Jan. 18	Mass, B-flat major	Haydn	11
1829, April 12	Mass, C-major	Mozart	1
1829, Dec. 13	Mass, F-major	Buhler	2
1830, Nov. 21	"The Storm"	Haydn	7
1831, March 27	"Te Deum," C-major	Haydn	1
1832, Feb. 26	"Ode to Washington"	Horn	2



Allen A. Brown

Elected an Honorary Member, June 14, 1910, because of his long and intimate connection with Boston's musical growth

First Time	Title	Composer	No. of Times
1836, Feb. 28	"David"	Neukomm	57
1836, Oct. 2	"The Remission of Sin"	Horn	1
1837, Oct. 1	"Hymn of the Night"	Neukomm	4
1838, Nov. 4	"The Power of Song"	Romberg	2
1840, Oct. 4	"Mount Sinai"	Neukomm	7
1841, Nov. 14	"God, Thou art Great"	Spohr	1
1841, Nov. 14	"The Transient and the Eternal"	Romberg	7
1842, March 20	"The Last Judgment"	Spohr	8
1843, Jan. 22	"St. Paul"	Mendelssohn	16
1843, Feb. 26	"Stabat Mater"	Rossini	31
1845, Jan. 26	"Samson"	Handel	34
1845, Dec. 21	"Moses in Egypt"	Rossini	45
1847, Dec. 5	"Judas Maccabaeus"	Handel	18
1848, Feb. 13	"Elijah"	Mendelssohn	58
1849, Dec. 16	"The Martyrs"	Donizetti	7
1853, Feb. 6	"Engedi"	Beethoven	4
1853, April 2	"Ninth Symphony"	Beethoven	6
1855, Nov. 18	"Solomon"	Handel	4
1857, Jan. 18	Mass, Requiem	Mozart	3
1857, Feb. 15	"Eli"	Costa	4
1858, April 10	"Hymn of Praise"	Mendelssohn	17
1859, Feb. 13	"Israel in Egypt"	Handel	9
1863, Nov. 28	"Ode on St. Cecilia's Day"	Handel	3
1863, Nov. 28	"Eine Feste Burg"	Nicolai	5
1866, May 13	"Forty-second Psalm"	Mendelssohn	2
1867, Feb. 17	"Jephtha"	Handel	1
1868, May 5	"Ninety-fifth Psalm"	Mendelssohn	1
1869, March 27	"Naaman"	Costa	2
1871, May 13	"The Woman of Samaria"	Bennett	1
1874, May 7	"Christus"	Mendelssohn	2
1874, May 7	"Hear my Prayer"	Mendelssohn	5
1874, May 7	"Forty-sixth Psalm"	Buck	2
1874, May 8	"St. Matthew Passion"	Bach	14
1874, May 9	"St. Peter"	Paine	1
1875, April 28	"The Seasons"	Haydn	2
1876, April 16	"Joshua"	Handel	2
1877, May 17	"Christmas Oratorio," Parts 1 and 2	Bach	3
1877, May 17	"A Song of Victory"	Hiller	2
1877, May 17	"Eighteenth Psalm"	Marcello	1
1877, May 17	"Redemption Hymn"	J. C. D. Parker	4
1877, May 17	"Noel"	Saint-Saens	2
1878, May 5	Manzoni Requiem	Verdi	10
1879, Feb. 9	"The Flight into Egypt"	Berlioz	2
1879, Feb. 23	"The Prodigal Son"	Sullivan	1
1880, May 6	"Forty-third Psalm"	Mendelssohn	1
1880, May 7	"The Deluge"	Saint-Saens	1
1882, Feb. 5	"Der Tod Jesu"	Graun	1
1883, Jan. 29	"Redemption"	Gounod	9
1883, May 1	"Tower of Babel"	Rubinstein	1
1883, May 2	"Nativity"	Paine	2

Charles H. Johnson

Oldest living member
Born, 1828
Joined, Oct. 25, 1856
Director, 1865-66, 1870
Librarian, 1871-73

First Time	Title	Composer	No. of Times
1883, May 2	Mass in D-minor	Cherubini	2
1883, May 3	"Choral Fantasia"	Beethoven	2
1883, May 4	"Arminius"	Bruch	3
1883, Nov. 11	"A Stronghold Sure"	Bach	1
1886, Jan. 24	"Mors et Vita"	Gounod	1
1887, Feb. 27	Mass in B-minor (selections)	Bach	1
1888, Jan. 29	"Te Deum"	Berlioz	1
1890, April 8	"St. John"	J. C. D. Parker	2
1891, Feb. 1	"Stabat Mater"	Dvorak	1
1892, Feb. 7	Mass	Mrs. H. H. A. Beach	1
1893, Feb. 5	"Phœnix Expirans"	George W. Chadwick	2
1894, Feb. 4	"Hora Novissima"	Horatio Parker	3
1895, April 14	"Life of Man"	J. C. D. Parker	1
1899, April 2	"Paradise and the Peri"	Schumann	1
1902, Feb. 9	"Gallia"	Gounod	5
1903, Feb. 8	"Paradise Lost"	Dubois	2
1905, Feb. 19	"Hymn of the West"	Paine	1
1905, Feb. 19	"Raphael"	Volbach	1
1905, Feb. 19	"Hymn to the Sun"	Mascagni	1
1907, Feb. 17	"149th Psalm"	Dvorak	1
1907, Feb. 17	"First Walpurgis Night"	Mendelssohn	1
1907, March 31	"Belshazzar"	Handel	1
1908, April 19	"Samson and Delilah"	Saint-Saens	2
1910, Feb. 13	"Golden Legend"	Sullivan	1
1910, March 27	"Paradise Lost"	Bossi	1
1915, Feb. 14	"The Lost Chord"	Sullivan	
1915, Feb. 14	"Hymn to the Madonna"	Kremser	
1915, Feb. 14	"Chorus of Homage"	Gericke	
1915, Feb. 14	"Prayer and Thanksgiving"	Kremser	
1915, April 13	"Morven and the Grail"	Horatio Parker	
1915, April 14	"Panama"	Mrs. H. H. A. Beach	

PROGRAMS WANTED

Mr. John H. Stickney, during his term as Librarian, started a collection of concert programs. He was unable to find any of them for the first two hundred and sixty-nine concerts. Among the programs of subsequent concerts that the Librarian would like to secure are the following:

1844 March 10, Nov. 10 to Dec. 15, inclusive.
1845 to 1848. inclusive, all
1849 Jan. 7 to Feb. 25, Dec. 16 and 23.
1850 December 29.
1851 April 27, December 14, 21, 28.
1852 March 28, November 30.
1853 February 13, March 6, April 2, May 1.
1854 February 5, 12, March 5, 19.
1855 January 14, December 2, 19.
1856 April 6.
1857 May 22, 23.
1860 January 17.
1865 May 23, 24, 27.
1868 May 5, 6, 7, 8, 9, 10 (523, 524, 526, 527, 529, 530, 531).
1869 May 21.
1872 June 16.
1873 April 23, 24, 26.
1874 May 6, P. M. (575), May 9, P. M. (581).
1877 May 16, 17 (2), 18.

Matth. L. Parker

Born at Wolfboro, N. H., July 30, 1779
Died at Boston January 9, 1866
At death was last original member

Was first Secretary, afterwards Trustee and Treasurer, and served the Society over 46 years, a record not even nearly approached by any other officer in the history of the Society

THE ORIGIN AND DEVELOPMENT OF THE BUILDING AND SITE FUNDS

IN 1824, when our Society was only nine years old, at a meeting held in November, it was proposed to purchase a piece of land on which a hall might be erected for the Society's use. Mr. Charles C. Perkins, the first of the Handel and Haydn historians, in 1883 wrote of this proposal: "Had land been then purchased . . . the Society, instead of being a homeless wanderer, would now perhaps occupy a building of ample proportions," and after describing the architectural possibilities and the practical uses to which such a home of music could be put, he adds: "There can be little doubt that sooner or later this 'castle in Spain' will become a reality in Boston. May those who are to realize the long-contemplated project, and enjoy what their predecessors would fain have enjoyed, remember that '*Hoc erat in votis*' during many generations."

It was seventy-three years after the subject was first mentioned before a start was made toward realizing the vision of these "dreamers of dreams." To the twenty-seventh President of the Society, the late George F. Daniels, belongs the honor of reviving interest in the subject, and, amid many discouragements, persisting until a fund was created called the Building Fund, obtained from two concerts held for the purpose, and gifts of certain donors, and amounting to $2,555.03.

After the Legislature of Massachusetts had authorized an amendment of the charter of the Handel and Haydn Society to enable it to hold real estate to the value of $200,000, and personal property to a like amount, a deed of trust, called the Building Fund, was created and authorized by vote of the Corporation May 21, 1902, naming as the trustees Mr. George F. Daniels, Mr. George W. Morse, and Mr. Elihu G. Loomis. This fund has grown slowly but steadily until it now amounts to $31,000.

When in 1912 it seemed to the Board of Government advisable to purchase land and secure plans for a Handel and Haydn Building, it was decided, on conference with the Trustees of the Building Fund, that it should not be used for any purpose except that for which it was created, and the suggestion was made that a suitable site should be first secured independently of this fund. The Board of Government thereupon authorized the raising of a new fund, to be known as the Site Fund, which, through the exertions of the members of the chorus in securing subscribers and the appropriation by the Board of Government of unexpended balances at the season's end, now amounts to $2,500.

To secure a site first, and then a building, is, of course, the logical order of procedure. A suitable site must be centrally located and easily accessible by car lines. As early pointed out by President Daniels, it should be near the musical centre of Boston; that is, the tract containing Symphony Hall, the Conservatory of Music, and the Boston Opera House. At least from ten thousand to twelve thousand square feet of land will be required. It is obvious, then, that not less than $30,000 should be raised before the Society can secure a site. This done, the way is clear for securing the money to erect a building that will serve all the purposes of the Society — for musical library, rehearsal hall, reception rooms for social affairs, offices for the Board of Government, and, possibly, for rental, to meet, in part, the interest account and running expenses of the building.

BEETHOVEN STATUE

Presented to Music Hall by CHARLES C. PERKINS in 1863, and to revert to the Handel and Haydn Society when Music Hall Association dissolved. July 28, 1899, moved to Boston Public Library building. Loaned to the New England Conservatory of Music in March, 1903, where it stands upon a beautiful marble pedestal in the vestibule.

Such a building will be a credit to the city, architecturally; a visible sign of its interest in music, a merited tribute to the Society which for a hundred years has fostered a love of the best in music among our people, doing its work of culture for years before the Symphony Orchestra and Opera were possible, and to-day giving Boston an enviable reputation wherever and whenever oratorio or choral music is mentioned, and whose rendering of "The Messiah" annually makes Boston at Christmas-tide the Mecca of the musically devout throughout New England, numbering as its auditors every genuine Bostonian who can gain admission.

In view of the past record of the Society and its musical standing of to-day, may we not hope for some substantial gift, making possible the realization of hopes as outlined in this article?

EUGENE D. RUSSELL, *President*

[The foregoing article, written by our late President about two months ago, received his careful revision one week before his death.]

MUSIC HALL

First Concert	November 1, 1852
Last Concert	April 15, 1900

314 concerts given by the Society in Music Hall

BOYLSTON HALL

First Rehearsal	November 4, 1817
First Concert	March 20, 1818
Last Concert	November 3, 1839

192 concerts given by the Society in Boylston Hall

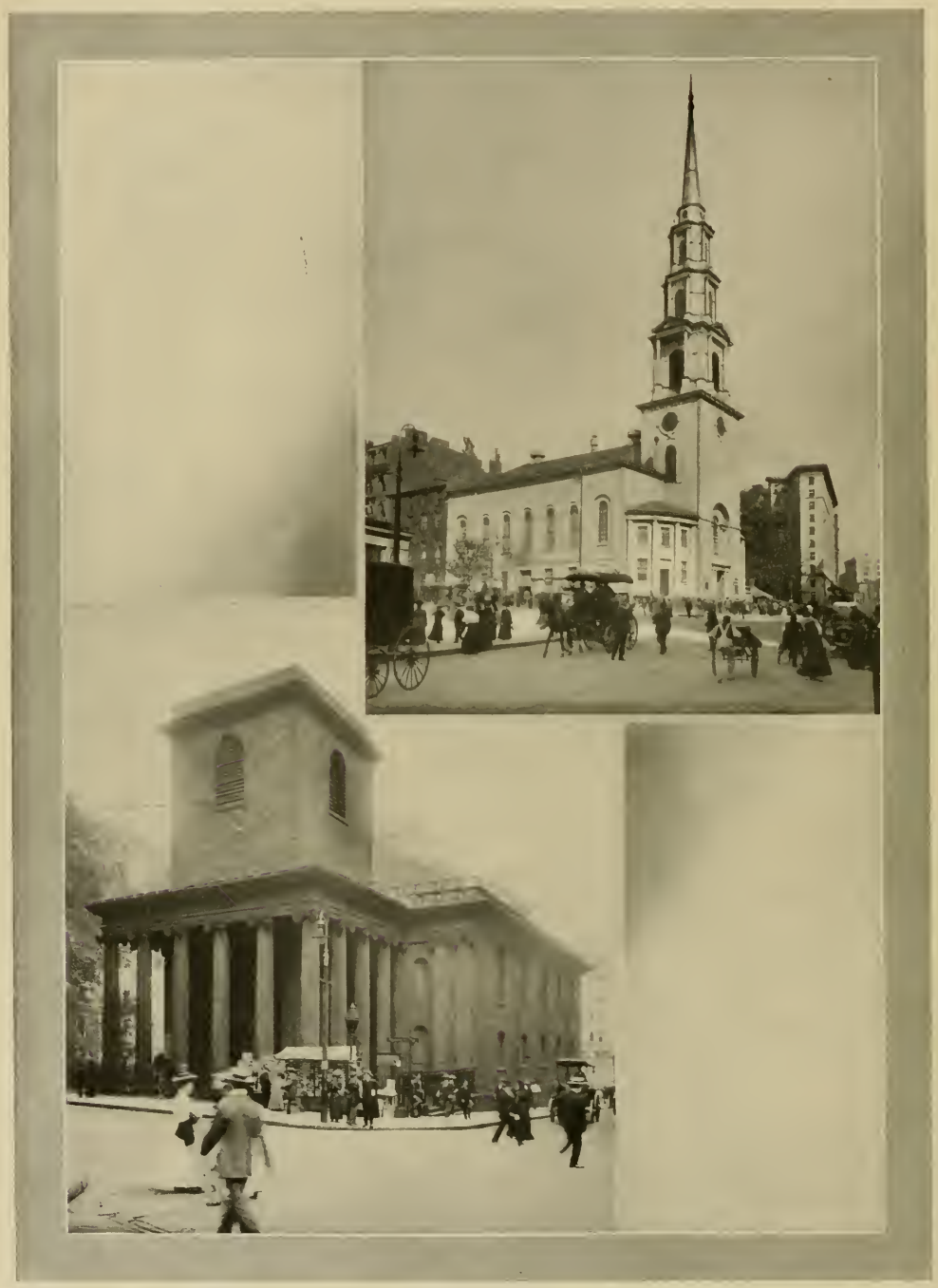
COMPLETE LIST OF OFFICERS OF THE SOCIETY, 1815–1915

PRESIDENTS

Thomas Smith Webb 1815-16
Benjamin Holt 1817-18
Amasa Winchester 1819-22, 1825-26
Robert Rogerson 1823
Lowell Mason 1827-31
Samuel Richardson 1832-33
Charles W. Lovett 1834-35
Bartholomew Brown 1836
George James Webb 1837, 1840-41
Charles Zeuner 1838
Increase S. Withington 1839
James Clark 1842
Jonas Chickering 1843-49
Charles C. Perkins 1850, 1875-86
Abraham O. Bigelow 1851
Silas P. Meriam 1852-53
Josiah L. Fairbanks 1854
John S. Farlow 1855
C. Francis Chickering 1856-57
Thomas E. Chickering 1858-60
J. Baxter Upham 1861-70
Loring B. Barnes 1871-74
George H. Chickering 1887
A. Parker Browne 1888-96
Eugene B. Hagar 1897
Edward P. Boynton 1898
George F. Daniels 1899-1908
William F. Bradbury 1909-14
Eugene D. Russell 1915

VICE-PRESIDENTS

Amasa Winchester 1815-16, 1818
Joseph Bailey 1817, 1823
John Dodd 1819-22, 1826-27, 1852-53
Joshua Stone 1824-25
John Sharp 1828
Samuel Richardson 1829-30
Increase S. Withington 1831
Charles W. Lovett 1832-33
Jonas Chickering 1834-35, 1837
George James Webb 1836
Ephraim L. Frothingham 1838
George Hews 1839-42, 1854-58
Joshua Q. Wetherbee 1843
Benjamin F. Baker 1844-49
Abraham O. Bigelow 1850
John S. Farlow 1851
Oren J. Faxon 1859-69
S. Lothrop Thorndike 1870
George H. Chickering 1871-86
A. Parker Browne 1887
John H. Stickney 1888-91
Eugene B. Hagar 1892-96
George F. Daniels 1897
Edward P. Boynton 1897
Frederick E. Long 1898-1910
Eugene D. Russell 1911-14
Courtenay Guild 1915



KING'S (OR STONE) CHAPEL
Where first seven concerts of the Handel and Haydn Society were given.

PARK STREET CHURCH
Its choir furnished nine singers to the Society of the original forty-six.

TREASURERS

Nathaniel Tucker 1815-18
Ebenezer Frothingham 1819-22
William Coffin 1823-35
Abner Bourne 1836-1840
Matthew S. Parker 1840-65
George W. Palmer 1866-81
M. Grant Daniell. 1882-97, 1899-1909
Isaac W. Risdon 1897
George M. Brooks 1898, 1910-15

SECRETARIES

Matthew S. Parker 1815-18
Joseph Lewis 1819-34
Allen Whitman 1835
J. Hill Belcher 1836
William Learnard 1837-42
Abraham O. Bigelow 1843-46
Joseph G. Oakes 1847-51
Josiah L. Fairbanks 1852-53
Horace L. Hazelton 1854-55
Loring B. Barnes 1856-70
A. Parker Browne 1871-82
Eugene B. Hagar 1883-89
Charles W. Stone 1890-97
Stephen R. Dow 1897-98
William F. Bradbury 1899-1908
Leslie K. Storrs 1911
Charles A. Call 1911
John C. Brodhead 1912-15

LIBRARIANS

In making up the lists of officers, we find that our historians, who, undoubtedly, had access to all the records, fail to mention just when the Librarian was made one of the "principal officers." In the early days the Librarians were, so to speak, the general utility men of the Society.

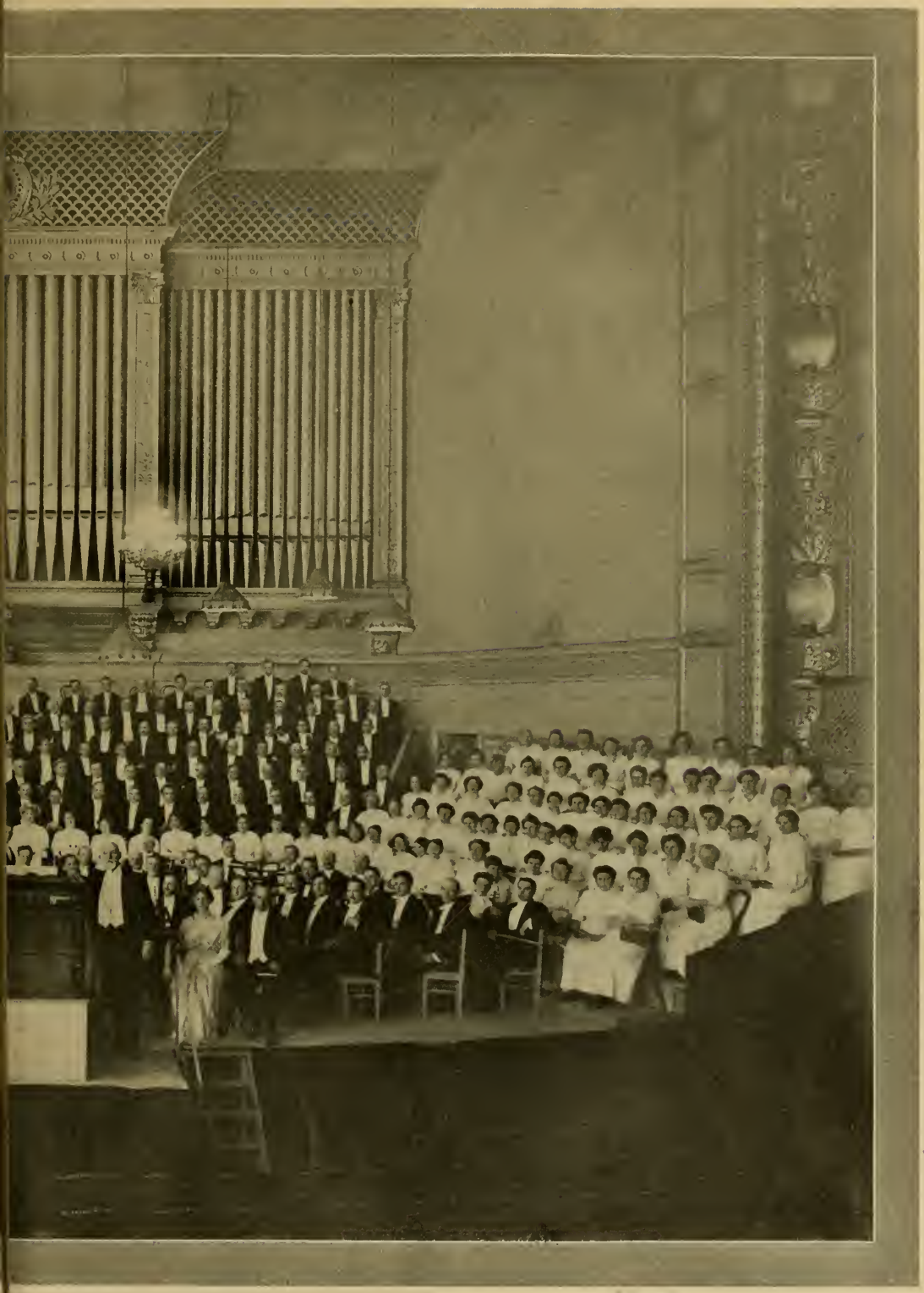
"At the first meeting of the Trustees (Directors), held April 26, 1815, Mr. S. Richardson was chosen Librarian and Purveyor. His duties were to attend all meetings, . . . and to provide suitable refreshments, attendants, fire, and lights." He was followed by Melvin Lord, Joseph Lewis, Mr. Merriam, S. Clarke, S. Clark, T. Bird, Charles Nolen, Sumner Hill, Calvin Bullard, B. S. Hill, William Bennett, Edward Haskell, J. F. Payson and S. Moody.

After 1843 we find no mention of a Librarian until 1854, when the Librarian was given a place in the permanent record, and has remained there ever since.

The subsequent incumbents of the office were as follows:

Oren J. Faxon 1854-56
Edward Faxon 1857-58
George H. Chickering 1859-70
Charles H. Johnson 1871-73
William F. Bradbury 1874
John H. Stickney 1875-83
Francis H. Jenks 1884-86
Charles W. Stone 1887-89
Richard S. Whitney 1890-92
George F. Daniels 1893-96
Frederick E. Long 1897
Joseph A. Leonard 1898-99
George M. Brooks 1900-04
Frank M. Leavitt 1905-09
John C. Brodhead 1910-11
William N. Eustis 1912-15

THE HANDEL AND HAYDN SOCIETY
MR. EMIL MOLLENHAUER, Conductor MR. H. G. TUCKER, Organist



IN SYMPHONY HALL, 1914
BOSTON FESTIVAL ORCHESTRA, MR. J. W. CROWLEY, Principal

ST. MICHAN'S CHURCH, DUBLIN

On this organ, Handel first played the Oratorio of " The Messiah," April 13, 1742, while on a visit to Dublin.

CONDUCTORS

Article IV. of the By-Laws says, "At all meetings for the performance of music the President may conduct the same, or a suitable Musical Director may be appointed at the discretion of the Board."

In 1834 "Mr. Thomas Comer was appointed Conductor."

Mr. A. U. Hayter, chosen Organist May 28, 1838, conducted rehearsals "night after night."

President George James Webb was an accomplished musician, and is mentioned as Conductor in a letter dated March 15, 1841, written by the great English tenor, John Braham, and quoted by the historian.

Charles E. Horn, first formally appointed Conductor (1847).

J. E. Goodson, August 15, 1851.

George James Webb, August 31, 1852 (appointed).

Carl Bergmann, appointed *pro tem.*

Carl Zerrahn, September 5, 1854.

Benjamin Johnson Lang, July 1, 1896.

Carl Zerrahn, June 22, 1897.

Reinhold L. Hermann, July 14, 1898.

Emil Mollenhauer, September 1, 1899.

ORGANISTS

Samuel Stockwell at first three concerts.

Dr. Rayner Taylor at next four concerts.

Dr. S. P. Taylor, elected November 7, 1818.

Samuel A. Cooper, elected January 12, 1818.

Miss Hewitt (Mrs. Ostinelli), elected January 10, 1820, and annually for nine years.

Charles Zenner, elected September 24, 1830, and annually for seven years.

A. U. Hayter, elected 1838, 1839, and 1849.

George F. Hayter, elected June 10, 1848, and August 20, 1850.

F. E. Mueller, elected September 7, 1852.

James C. D. Parker, elected Sept. 25, 1857.

Benjamin Johnson Lang, elected September 15, 1859.

Hiram G. Tucker, elected June 22, 1897.

SYMPHONY HALL
Where the regular concerts of the Society have been held since October 21, 1900.

EBEN D. JORDAN
Founder of the Boston Opera House.

BOSTON OPERA HOUSE
One of the outgrowths of Boston's musical education, to which the Handel and Haydn Society has contributed to so great an extent.

HENRY LEE HIGGINSON
Founder (1881) of the Boston Symphony Orchestra.

DONORS AND GUARANTOR-SUBSCRIBERS

The following is a list of the individuals whose generosity has contributed to the success of the Centenary Celebration: —

DONORS

Browne, A. Parker
Chase, Mrs. Theodore
Dane, Ernest B.
Fenollosa, Mrs. William S.
Grant, Mrs. A. R.
Hunnewell, Mrs. Henry S.
James, Arthur Curtis
Kidder, Mrs. Henry P.
McLaughlin, James M.
Murlin, L. H.
Parker, Eleanor S.
Peabody, Frank E.
Schouler, James
Tucker, Hiram G.
Wheelwright, Mrs. Andrew C.
From a friend, in memory of Thomas Ball
From a friend, in memory of Asahel Clapp

GUARANTOR - SUBSCRIBERS

Ames, Sr., Mrs. Oliver
Arakelyan, J. J.
Bruce, Philip B.
Bryant, Mary L.
Carr, Samuel
Guild, Courtenay
Hatch, Cornelius P.
Hayward, Mrs. A. F.
Hollingsworth, Ellis
Hubbard, Eliot
Kidder, Mrs. Henry P.
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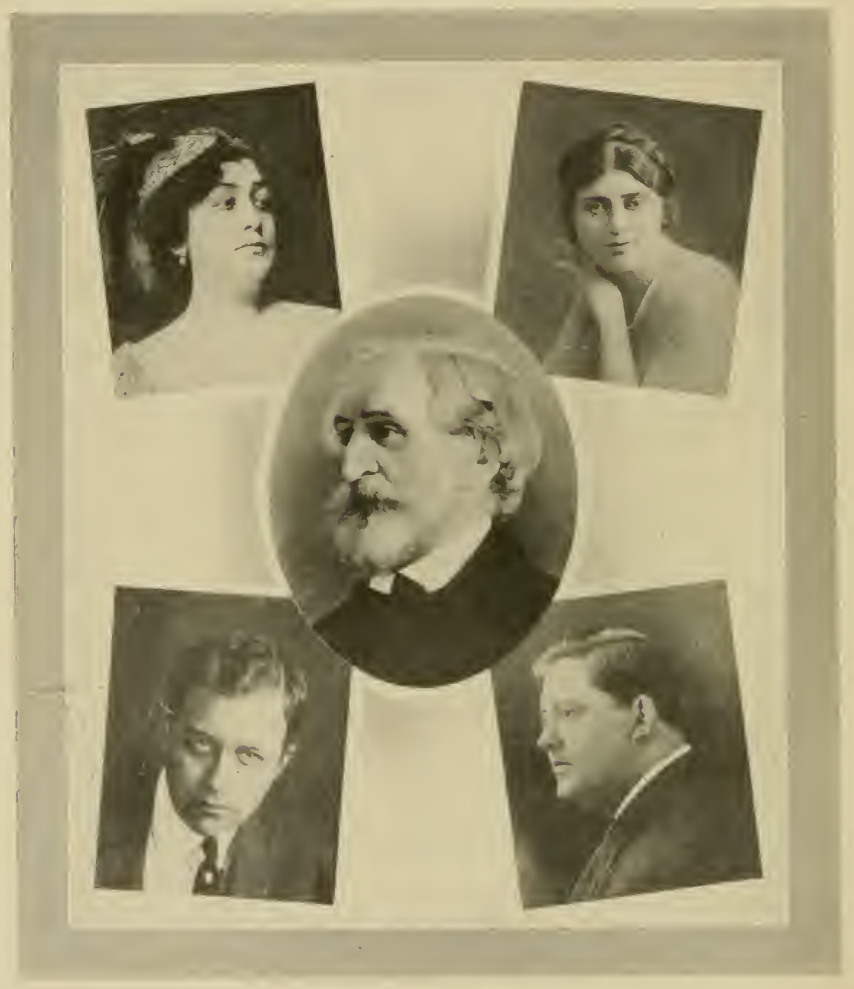
Leverett, George V.
Longyear, J. M.
Mason, Alice Joy
Mason, Mrs. Fannie P.
Miloin, C. M.
Parker, Eleanor S.
Proctor, Henry H.
Rand, David L.
Schirmer, Ernest C.
Schmidt, Arthur P.
Thompson, Charles W.
Thorndike, Albert
Walker, Grant
Whittemore, J. Q. A.



MME. MARGARETE MATZENAUER, Alto

MME. ALMA GLUCK, Soprano

VERDI

MR. PAUL ALTHOUSE, Tenor

MR. ARTHUR MIDDLETON, Bass

ONE HUNDREDTH SEASON

SEVEN HUNDRED AND NINETY-SECOND CONCERT

SUNDAY, APRIL 11, 1915, 7.30 P. M.

MANZONI REQUIEM MASS

GIUSEPPE VERDI

Born in Busseto, October 9, 1813. Died in Milan, January 27, 1901

Composed in 1873-4 in honor of Alessandro Manzoni, who died May 22, 1873. Produced at Saint Mark's Church, Milan, May 22, 1874. First performance by the Handel and Haydn Society, May 5, 1878; present performance the tenth. It is a sad coincidence that since it was planned to give this work the death of two of our presidents has occurred.

(I.)

REQUIEM AND KYRIE

QUARTET AND CHORUS

Requiem æternam dona eis, Domine; et lux perpetua luceat eis.

Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem. Exaudi orationem meam: ad te omnis caro veniet.

Kyrie, eleison: Christe, eleison.

REST eternal give them, Lord; and let perpetual light shine upon them.

Unto thee, O God, shall hymns be sung in Zion, and unto thee shall prayer go up in Jerusalem. Hear my prayer: unto thee shall all flesh come.

LORD, have mercy: Christ, have mercy.

(II.)

DIES IRÆ

Hymn by Saint Thomas of Celano, about 1230

English version by Charles W. Stone, Secretary of the Handel and Haydn Society, 1890-97

CHORUS

Dies iræ, dies illa!
Solvet sæclum in favilla,
Teste David cum Sibylla.

DAY of wrath, behold that day!
Time shall float in flame away;
Pagan seers with David say.

Quantus tremor est futurus,
Quando judex est venturus,
Cuncta stricte discussurus

Ah, what quaking fear shall be,
Ere the Earth her Lord shall see
Searching all with stern decree.

BASS SOLO AND CHORUS

Tuba mirum spargens sonum
Per sepulchra regionum
Coget omnes ante thronum.

Blazing trumpet's awful tone
O'er the tombs of ages blown
All shall call before the throne.

Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura

Death and Nature gaze aghast,
While the rising soul at last
Meets its Lord to own the past.

ALTO SOLO AND CHORUS

Liber scriptus proferetur
In quo totum continetur
Unde mundus judicetur.

Scroll with fateful writing fraught,
Forth in final judgment brought,
All shall show that Earth hath wrought.

Judex ergo cum sedebit
Quidquid latet apparebit
Nil inultum remanebit.

Throned on high he waits; and lo,
All that darkling lies shall show:
Naught without avenge can go.

TRIO

Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus?

There what word my woe can plead?
Who my prayer for aid can heed,
While the just are sore in need?

QUARTET AND CHORUS

Rex tremendæ majestatis,	*Awful, all majestic King,*
Qui salvandos salvas gratis	*Who thine own to grace wilt bring,*
Salva me, fons pietatis	*Lead me nigh that saving spring.*

SOPRANO AND ALTO DUET

Recordare, Jesu pie,	*Jesu sweet; recall, I pray,*
Quod sum causa tuæ viæ:	*'Twas for me thou trod'st thy way:*
Ne me perdas illa die.	*Lose me ne'er from thee that day.*
Quærens me, sedisti lassus:	*Weary thou for me hast lain*
Redemisti, crucem passus:	*'Neath that saving cross of pain:*
Tantus labor non sit cassus.	*May such anguish be not vain.*
Juste judex ultionis,	*Lord of vengeance, stern and just,*
Donum fac remissionis	*Grant the pardoning grace we trust,*
Ante diem rationis.	*Ere the day that calls our dust.*

TENOR SOLO

Ingemisco tanquam reus:	*Loud I cry in guilt's despair:*
Culpa rubet voltus meus:	*Flushing shame my features wear:*
Supplicanti parce, Deus.	*Thou, O Lord, thy suppliant spare.*
Qui Mariam absolvisti,	*Thou that madest Mary free,*
Et latronem exaudisti,	*Thou that heard'st the robber's plea,*
Mihi quoque spem dedisti.	*Gavest hope for even me.*
Preces meæ non sunt dignæ;	*For some worthy prayer I yearn:*
Sed tu bonus fac benigne:	*Still in mercy do not spurn:*
Ne perenni cremer igne.	*May I not forever burn.*
Inter oves locum præsta,	*Where thy sheep go, turn my way:*
Et ab hædis me sequestra,	*Drive me ne'er with goats astray:*
Statuens in parte dextra.	*Nigh thy right hand make me stay.*

BASS SOLO

Confutatis maledictis,	*Ere the accursed their fate shall know,*
Flammis acribus addictis,	*Doomed to burn in flames of woe,*
Voca me cum benedictis.	*Call me where thy sainted go.*
Oro supplex et acclinis;	*Lowly, suppliant, I bend;*
Cor contritum quasi cinis:	*Contrite heart as sack-cloth rend:*
Gere curam mei finis.	*Take compassion o'er my end.*

QUARTET AND CHORUS

Lachrymosa dies illa,	*Day of weeping, O that day,*
Qua resurget ex favilla	*When from ashes floats away*
Judicandus homo reus:	*Man of guilt to meet the rod:*
Huic ergo parce, Deus.	*Spare him then, O thou our God!*
Pie Jesu, Domine,	*Thou, Lord Jesu blest,*
Dona eis requiem.	*Grant to them thy rest,*
Amen.	*Amen.*

(III.)

DOMINE JESU: OFFERTORY

QUARTET

DOMINE JESU CHRISTE, Rex Gloriæ libera animas omnium fidelium defunctorum de pœnis inferni et de pro-	*LORD JESUS CHRIST, King of Glory, deliver the souls of all the faithful departed from the pangs of hell and from the deep*

fundo lacu: libera eas de ore leonis: ne absorbeat eas Tartarus: ne cadant in obscurum. Sed signifer Sanctus Michael repræsentet eas in lucem sanctam. Quam olim Abrahæ promisisti et semini ejus.

Hostias et preces tibi, Domine, laudis offerimus: tu suscipe pro animabus illis quarum hodie memoriam fancimus: fac eas, Domine, de morte transire ad vitam. Quam olim Abrahæ promisisti et semini ejus.

abyss; save them from the lion's mouth; let not the pit swallow them; may they fall not into darkness. But let thy standard-bearer, the holy Michael, bring them into thy holy light. As thou didst promise of old unto Abraham and his seed.

SACRIFICE and prayer bring we to thee, O Lord, with praises: accept them for the souls of those whose memory we keep this day: let them pass, O Lord, from death unto life. As thou didst promise of old unto Abraham and his seed.

(IV.)

SANCTUS

DOUBLE CHORUS

Sanctus, Domine Deus Sabaoth. Pleni sunt cœli et terra gloria tua. Benedictus qui venit in nomine Domini. Hosanna in excelsis.

HOLY, Lord God of Sabaoth. Heaven and Earth are full of thy glory. Blessed is he who cometh in the name of the Lord. Hosanna in the highest.

INTERMISSION — TEN MINUTES

(V.)

AGNUS DEI

SOPRANO AND ALTO DUET AND CHORUS

Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

Lamb of God, *that takest away the sins of the world, grant them unending rest.*

(VI.)

LUX ÆTERNA

TRIO

Lux æterna luceat eis, Domine, cum sanctis tuis in æternum, quia pius es.

Requiem æternam dona eis, Domine; et lux perpetua luceat eis.

LET thy light everlasting shine on them, O LORD, as on thy saints forever; for thou art merciful.

REST eternal give them, Lord; and let perpetual light shine upon them.

(VII.)

LIBERA ME

SOPRANO SOLO AND CHORUS

Libera me, Domine, de morte æterna, in die illa tremenda, quando cœli movendi sunt et terra; dum veneris judicare sæculum per ignem.

Tremens factus sum ego et timeo, dum discussio venerit atque ventura ira.

Dies illa, dies iræ, calamitatis et miseriæ, dies magna et amara valde.

Requiem æternam dona eis, Domine; et lux perpetua luceat eis.

DELIVER me, Lord, from eternal death, on that dread day, when Heaven and Earth shall be moved; when thou shalt come to judge the world with fire.

Seized am I with trembling; and I fear the trial and the wrath to come.

O that day! day of wrath, of trouble and of misery; day great and bitter indeed!

REST eternal give them, Lord; and let perpetual light shine upon them.

Mme. Florence Mulford, Alto; Mrs. Caroline Hudson-Alexander, Soprano; Horatio Parker; Mr. Lambert Murphy, Tenor; Mr. Clarence Whitehill, Bass; Frank H. Luker, Pianist; Mr. Alfred Denghausen, Bass; Mrs. Lora L. McGuane, Soprano; Mrs. Harriet S. Hemenway, Alto; Mr. William W. Hicks, Tenor.

ONE HUNDREDTH SEASON

SEVEN HUNDRED AND NINETY-THIRD CONCERT

TUESDAY, APRIL 13, 1915, 7.45 P. M.

MORVEN AND THE GRAIL

HORATIO PARKER

BORN, AUBURNDALE, MASS., SEPTEMBER 15, 1863 HEAD OF MUSIC DEPARTMENT OF YALE UNIVERSITY SINCE 1894

*Words by BRIAN HOOKER

COMPOSED FOR THE HANDEL AND HAYDN SOCIETY'S
ONE HUNDREDTH ANNIVERSARY OF THE ADOPTION OF ITS CONSTITUTION

PART I

Morven, seafaring upon the quest of the Grail heareth the Angels thereof calling unto him;

ANGELS OF THE GRAIL

Morven!... Morven! ... Morven!...
Blood and Water,
Water and Wine,
World without end: three signs, one wonder—
Follow the Vision—
Follow the Grail!

and will follow the world's dream, even unto the end of the world.

MORVEN

Blood of the sunset
Adown the dark water,
Wine of the wind, sweeping
Onward, Westward,
Herding the numberless
Rush of foam-flinging
Surges homeward
Whither we follow
Over the golden
Floors of sundown:
One way together
Westward wending—
The sweep of the wind,
The weight of the wave,
The leap of the sail,
And the swing of the oar.

One way, the sun's way,
Onward, Westward,
From dawn to noonday,
From noon to even,
From darkness to darkness;
One way, the soul's way,
Out of the darkness
For one day only,
Westward, onward,
Alone down the gloaming,
Into the darkness.

One dream, the world's dream,
Alone we follow,
O my wanderers,
My strong companions,—
Follow the holy
Angel-guarded
Vision, the golden
Grail, that shineth
Eternal, Immortal,
Onward, Westward,
Heavenward, homeward,
Follow the Vision—
Follow the Grail!

He cometh to the island Avalon, the heaven of Pleasure; and there for a time abideth in bliss.

DWELLERS IN AVALON

CHORUS

Hither, O hither and rest! On the broad sea's billowy bosom,
Avalon, bride of the West, smiles in the arms of the foam;
Balm of warm noon, drowsy bird, and awakening blossom,
Charm the tremulous air, welcome the wanderer home.
Here, over meadows of endless May, the drifting clouds of a downy whiteness
Gleam, and the sunbeam follows the shadow under the bloom of purple skies;
Here the wild moon crowns the mountains, drowning the gloom in a bath of brightness
Perfumed with paradise.

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We have forgotten your tears. Will ye feed
impossible yearning
With young years, and fight hungrily,
proud of your pain?
Come unto us, and discover the old sweet
beauty returning
Beauty, desire to delight, lover to lover
again!
Knights grown weary of hopeless honor, ladies
fain of ungathered flowers,
Saints unkissed, and sages dry of wine,
and singers barren of song —
Learn the joy ye long for, join the dance of
the rosy-footed hours,
Laughing our days along.

But hearing in his heart as it were the voice of young Sigurd riding forth against the Dragon, he is aware how man may not content him forever in sweet joy;

SONG OF SIGURD THE VOLSUNG

The gold of the morning
Shines on my shield,
Her jewels adorning
The sword that I wield;
Clear of light and clean of breath —
Here's a day for life or death!
For war without warning
By forest and field.

For maidenhood sleeping
By fire girded round,
For wealth of the creeping
Worm underground;
Thank the gods, who gave the same
To the dragon and the flame,
That gaining and keeping
A man may be found!

Then smite hard and spare not,
Foeman unknown!
I fear not, I care not,
Mine arm is mine own.
God nor man that hears my horn,
Troll nor monster mountain-born, —
Shall dare what I dare not,
Till one be o'erthrown!

and of the Grail also, even the desire of the soul that is not in Avalon. Wherefore, despite them seeking to stay him, he departeth out of that heaven.

MORVEN

Let me go hence!..
I have hungered and thirsted
Overlong in your Avalon.
Here is no heaven —
The Grail is not here!

CHORUS

Is there another joy than joy? O lover of
sorrow,
Surely our lips and eyes answer thine own,
and are sweet!

MORVEN

Lo, in my heart
Heard I one singing
Of youth war-hardy,
Pure of pleasure,
Glad against fear.

CHORUS

Out of the arms of to-day let not the wanton
to-morrow
Lure thee away with lies. Fool, in what
land shall ye meet?

MORVEN

And I said, beholding
Beauty that breedeth
Barren roses,
And love unfought for,
A flower without fruit —
How shall I make me
An end of manhood
To lie unavailing,
Unwarlike, unworthy,
Steeped in sweet?

CHORUS

No more. There is no home but here, nor ever
was, nor shall be forever.
Over our stars forbidden heavens, under our
flowers forgotten hells
Warn in vain; before and beyond, the wind's
unrest and the sea's endeavor
Dream, and shall find naught else.

MORVEN

I will go in might
As a man, wayfaring
Whither the brave blood
Poured for sword-swing
Riseth again
As the rain returning
Sunward, and turneth
To wine poured forth
Before heroes in heaven.
Thither will I too
Fare and follow
Beyond the world's end,
Over the rainbow,
Onward, upward,
Heavenward, homeward,
Follow the Vision —
Follow the Grail!

PART II

Then cometh he to Valhalla of the Old Gods, the heaven of stark manhood; and there abideth in glory for a time.

HEROES IN VALHALLA

Chorus

To Valhall, O Stranger,
Drink deep and be cheered
For days of thy danger
And ways of thy weird,
Ere the war-maidens bore us
The heroes high-vaunting,
Stout sons of the sword —
With the great ones before us
To ride to the hunting,
And feast at the board.
By the field, by the foam,
Where our hearts were not wanting,
Where our force did not fail —
We have won our reward,
We are crowned, we are come
To Valhalla our home,
Waes Hael!

To our brothers who fought us,
Good welcome again!
Your manhood first taught us
We also were men.
By our wars without hate,
By our wounds without shame,
By our death without fear —
Hand in hand, mate by mate,
Pledge our fellowship here!
For the love of the game,
The strong arm that defends
Till a stronger prevail,
The high deeds, the hard ends,—
To our foeman, our friends,
Waes Hael!

To our grim gods, who drained us
Of sorrow and joy;
Disowned us, disdained us,
Till all that remained us
Ye could not destroy:
By the hammer of doom,
By the flame of desire,
By the flood of despair —
Ye have forged us a pride
Either side of the tomb,
Undismayed here as there.
For the gloom and the fire,
For our woe, for our worth
Before heaven and earth,
Pour once more the brown ale! —
To the gods we defied,
Face to face, open-eyed,
Waes Hael!

But hearing in his soul as it were the voice of Saint Cecilia hymning Christ her Lord, he is aware how man may not content him forever in triumph;

HYMN OF SAINT CECILIA

Let my sorrow, Lord,
Seek thy breast;
Never, but for thee,
Faint or fear —
Till I find my rest,
My reward,
Folded in thy dear
Purity.

Never let me weep
Any more —
Only lay my soul
In thy hand;
Only as before
Fall asleep,
Making thy command
My control.

Close the world away
From my sight;
Let the legions move, —
Lovers cling, —
Hidden in the night;
While the day
Owns but thee, one king
And one love.

and of the Grail also, even the desire of the soul that is not in Valhalla. Wherefore he departeth out of that heaven.

MORVEN

Let me go hence!
Lo, in my soul
Have I heard one singing
Of faith white-hearted,
Holy in sorrow,
Lowly in prayer.

And I said, remembering
Pride that drinketh
Bitter water
And power unbridled,
A fire without food —
How shall I make me
An end of wonder
To vaunt in Valhalla
Unhumbled, unhallowed —
The Grail is not there!

I will go in my sins
As a pilgrim, seeking
Whither the tears
Of the world forever
Calm with forgiveness,
Flow like a shining
River of peace
Before Christ in heaven;
And beneath Him, around Him,
Glad golden angels,
Grave-eyed like children,
Cast their crowns down
By the fountain, crying:
Holy, Holy, Holy.

Thither will I too
Fare and follow
Through the silence —
Beyond the shadow —
Onward, upward,
Heavenward, homeward,
Follow the Vision —
Follow the Grail!

Then cometh he among the Saints in Paradise, the heaven of holiness; and there abideth his time in Peace.

SAINTS IN PARADISE

CHORUS

Golden with hearts of gold Thine everlasting city —
Rainbow-bright with jewels, and every gem a soul —
Hosanna! The Lord above
Reigneth as a lord of love —
Hosanna! the Lord of might that is Lord of pity
Buildeth of broken things the glory and the goal.

We have sinned, and turned away our faces
From the light we could not call our own;
Father, Thou hast sought in lonely places
For Thy children, gathered us and crowned us
With the peace that blooms about Thy throne.

We have sorrowed, where our fears confound us
And the clouds return after the rain;
Saviour, for Thy death we feel around us
Arms departed, hear forgotten voices,
And the eyes we saw weep, smile again.

We have dreamed: by fitful flames and noises
Of the night, we fought and labored long;
Spirit, in Thy mystery rejoices
The lost heart of dreams, the purer glory
Shining at the end of every story —
Calling at the close of every song.

Therefore with angels, with Cherubim and Seraphim,
With all who shall follow and all who went before,
Hosanna! The King of Kings
Hath compassed His imaginings!
Hosanna! We praise Him and magnify His name; to Him
The Kingdom and the Power and the Glory evermore.

INTERMISSION—TEN MINUTES

PART III

But Morven, hearing in his spirit as it were Our Lady communing with her Child new-born into the world, is aware how man may not content him forever at rest;

LULLABY OF OUR LADY

I have dreamed of strange things
This night. Lo, they are gone —
The voices, and great wings,
And the three kneeling kings —

Leaving me here alone
Now all is done
With this that is mine own...
The Man, my Son.

Master, thy high commands!...
Must we put forth to bless
Unfathomed seas, far lands,
These little angry hands? —
Will earthquake and eclipse
Claim, and confess
Those little hungry lips
Of helplessness?

Ah, hush, then!.. Take no heed
Of prophecy nor sign,
While I am all thy need,
Though Thou be God indeed.
What matter less or more,
Human, divine? —
Never was born before
A babe like mine.

and of the Grail also, even the desire of the soul that is not in Paradise, neither to be found in any place, but rather followed through all. Wherefore he will depart out of that heaven, to be born again and become as a little child.

MORVEN

Let me go hence!..
Prayer and praise
Have I proven in Paradise;
The Grail only
  Beheld I never
In any heaven.

For lo, even now.
Even here, my spirit
Heard one singing
Of life new-born
Unto hope and hunger,
  Adventure, endeavor;
And I said, understanding
The eyes of children,
The lips of women,
The hands of men —
I will go down
  Out of rest forever
For love of the world
  To the world again.

I will go as a babe
  That is born, as a soul sent
  Forth from before God,
  Bathed in forgetfulness,
To wonder and wander
  Through pain and beauty,
  Laughter and labor
And shame, unendingly
  Knowing and growing.
One way, the world's way,
  The sun's way, the soul's way —

Day after day
  From the deep rearisen —
The same, yet another,
  Westward wending
From dawn to noon,
  From noon to even,
From even to dawn.
One dream, God's dream
  That no man knoweth —
  Never to find,
  Forever to follow —
The unbeholden
  Glory, the gleam
  Above all heavens,
  Beyond all horizons —
Earthward, downward,
  Outward, onward,
Follow the wonder —
  Follow the Grail!

Thereupon the heavens are opened unto him, and he beholdeth in a vision the Grail and the Angels thereof singing of the mystery of God's creation: how man shall not cease but through light and darkness, love and pain, death and birth, live on between Hell and Heaven in wonder everlasting.

ANGELS OF THE GRAIL

Morven!.. Morven!.. Morven!..
  Blood and water,
    Water and wine,
Life, death, and life, three dreams, one waking —
    Behold the Vision —
  Behold the Grail!

From His throne alone and afar
  In the night before light began,
The Lord let fall a star
  Into the heart of the sea.
And a ripple arose and ran
  Spreading eternally
In glimmering rings that roll
Over the dark of the sea
As the ripple of years that flow
  Over the dark of the soul —
    Circles of weal and woe
  Widening evermore,
    With hell in the gulf below
  And heaven where shadows move
    To the shore that is no shore.
And in the light thereof
    Are all things written plain;
For the name of the sea was Love
    And the name of the star was Pain.

And the Lord lifted up
  Gold of the star that fell,
And fashioned a golden cup
  Thereof, and blent therein
Wine that was poured in hell
  To waken the heart of sin:
Water from streams that rise
  Where weary angels win
Heaven, and fall asleep;
  And blood of sacrifice
Burned for old gods that weep
  Forgotten. And the Lord
Blessed the cup, and drank deep
  And set it for a sign
In the West, and spoke a word,
  Saying: *'This blood is mine:*
Let him who hungereth
  Drink.' And he called the wine
Life, and the water Death.

And over the face of the world
  Fly, as the shadow flies
Where a pillar of smoke is whirled
  Away on the wind, the desire
Of Man, and the joy of his eyes:
A pillar of cloud, and a fire
Burning beneath, and above
  Veils that resolve and retire
Into the light, and are gone:
  And under the shadow thereof,
Hope awake in the dawn
  And Faith as a bird that sings
In the dark, and Love withdrawn,—
  Follow, and shall not fly
Beyond the beginning of wings.
  Man shall environ the sky

HARVARD MUSICAL ASSOCIATION

Many of the members of the Harvard Musical Association were members of the Handel and Haydn Society. Their interests have always been mutual.

JACOB SLEEPER HALL

Where the rehearsals of the Handel and Haydn Society are held at the present time.

And the sea in the mist of his breath;
In the dust of his deeds he shall lie
Down, and deny his worth,
Falling from death to death —
Rising from birth to birth,
Where the wind of his dream is driven—
In Hell as it is on earth,
On earth as it is in Heaven.

And forasmuch as God of His own heart so imagineth all things that they die and rise again, therefore shall the earth declare the glory of God, world without end.

ON EARTH

Chorus

Children of men, march on
Beyond the veil, nor fear
An end of any beauty now begun.
Behold, how all that longs from nothingness
Into desire, proclaims
No heaven but to be more, no hell but to be less
Than ye have held most dear!
Therefore dread not to find your ancient flames
Faint in the radiance of a purer sun,
Or at the shrine of human passion, praise
Unwelcome gods, unwillingly adored
By strange, cold, holy names.
Ye shall not find them. Many are my ways;
My will is one,
Saith the Lord.
He that hath eyes to see,
Let him behold the tide's eternity,
Under the sway of the moving moon,
Through the huge pulse of ocean swell and swoon
Changing unchangingly;
He that hath ears to hear,
Hearken the birth-cry of the dying year,
When out of nakedness and frozen stone
Laughs rearisen spring,
Glorified in sweet green and sunlit gold,
With breath of wild virginity, and tune
Of marriage merry-birds that sing
The coming of the bridegroom to his own
Once more, even as of old;
And he that hath a heart to understand,
Feel hour by hour the crown of his reward
Melt from his brow and harden in his hand
Into a stronger sword: —
Nor doubt nor dream of narrower destinies
Than to return beneath yet undiscovered skies,
Risen again as the day riseth again,
Reborn as the year is reborn —
Not in some alien heaven prisoned in vain
Where that which hath been man is put to scorn;
But as a traveler may come
With old love and new eyes
To the wonder of his home.
Children of earth, dream on
Beyond your heaven, and dare
Choose your own gold wherewith ye shall be crowned.
Behold, He also dreams whose dream ye are,
Nor will endure to bound
That vision by the sweep of any nearer star
Than ye have found most fair.
Therefore from faith to faith, from goal to goal,
Unfurl the sunward pathway of the soul —
Ever a new horizon calling
Over the crest of the purple hill,
Ever amid the music calling
A melody unremembered still —
Ever to grow, to gain
Wilder joy, wiser pain,
Diviner peace to conquer and defend
By more than mortal strife: —
Life — everlasting life,
World without end.

Amen.

ONE HUNDREDTH SEASON

SEVEN HUNDRED AND NINETY-FOURTH CONCERT

WEDNESDAY, APRIL 14, 1915, 7.45 P. M.

ARTISTS' NIGHT

Mme. ANITO RIO, Soprano
Miss CHRISTINE MILLER, Alto

Mr. LAMBERT MURPHY, Tenor
Mr. EARL CARTWRIGHT, Bass

AND THE CHORUS OF THE SOCIETY

BOSTON FESTIVAL ORCHESTRA AND ORGAN

Mr. EMIL MOLLENHAUER, Conductor

Mr. H. G. TUCKER, Organist

1. OVERTURE—"William Tell" ..... *Rossini*

Orchestra

2. HYMN—"Panama" ..... *Mrs. H. H. A. Beach*

Composed for the Panama-Pacific Exposition. First performance in Boston

Chorus, Orchestra, Organ

We join to-day the East and West,
The stormy and the tranquil seas
O Father, be the bridal blest!
The earth is on her knees.
Thou, Thou didst give our land the might
To hew the hemisphere in twain,
And level for these waters bright,
The mountain with the main,—
And level for these waters bright.
The mountain with the main.

In freedom let the great ships go,
On freedom's errand, sea to sea,
The oceans rise, the hills bend low,—
Servants of liberty.
The nations here shall flash thro' foam
And paint their pennons with the sun,
Till ev'ry harbor is a home,
And all the flags are one,—
Till ev'ry harbor is a home.
And all the flags are one.

We join to-day the East and West,
The stormy and the tranquil seas.
O Father, be the bridal blest!
Earth waits it on her knees!
We join to-day, to-day the East and West.

3. ARIA—"Celeste Aida"—from the Opera of "Aida" ..... *Verdi*

Mr. Murphy

Se quel guerrier io fossi!
Se il mio sogno si avverasse!
Un esercito di prodi da me guidato
E la vittoria e il plauso di Menfitutta!
E ate mia dolce Aida, tornar di lauri cinto
Dirti, per te ho pugnato, per te ho vinto!

Celeste Aida, forma divina, mistico serto
di luce e fior Del mio pensiero tu sei
regina, tu di mia vita sei lo splendor.
Il tuo bel cielo vorrei ridarti, le dolci
brezze del patrio suol; un regal serto sul
criri posarti, egerti un trono vicino al sol.

What if 'tis I am chosen, and my dream be now accomplish'd! Of a glorious army I the chosen leader, mine glorious vict'ry by Memphis received in triumph! To thee returned. Aida, my brow entwin'd with laurel: tell thee for thee I battled, for thee I conquered!
Heavenly Aida! Beauty resplendent,
Radiant flower, blooming and bright.
Queenly thou reignest, o'er me transcendent,
Bathing my spirit in beauty's light.
Would that, thy bright skies once more beholding,
Breathing the air of thy native land,
Round thy fair brow a diadem folding,
Thine were a throne by the sun to stand.

4. INTERMEZZO ..... *Volpath*

ORCHESTRA

5. ARIA — "Zeffiretti Lusinghieri" — from the Opera of "Idomeneo" ..... *Mozart*

Mme. RIO

Zeffiretti lusinghieri, deh volate al mio tesoro, e gli di te, ch'io l'adoro, che mi serbi il corfedel, che mi serbi il corfedel,

E voi piante, e fior sinceri, che ora in affiail pianto amaro, dite a lui, che amor pin raro mai vedeste sotto al ciel, sotto al ciel.

Ei stesso vien o Dei! mi spiego, o taccio? resto parto o m'ascondo? Oh risolver non posso, ah mi confondo!

Softly breathing summer breezes
Wing your flight to my sweet lover,
Whisper as ye round him hover
That his heart to me be true!

And ye plants and gracious flowers
Tell him how in love I languish,
That my passion is an anguish
Such as ye 'neath heaven ne'er knew!

English version by Mr. NATHAN HASKELL DOLE

6. CHORUS AND TRIO — "The Heavens are Telling" — from "The Creation" ..... *Haydn*

Mme. RIO, Mr. MURPHY, Mr. CARTWRIGHT, CHORUS, ORCHESTRA, ORGAN

The heavens are telling the glory of God, the wonder of His work displays the firmament. . . . To-day that is coming speaks it the day, the night that is gone, to following night. In all the lands resounds the word, never unperceived, ever understood.

7. ARIA — "Gloria" ..... *A. Buzzi-Peccia*

Mr. CARTWRIGHT

Sia lode a Te
Che dall' immenso ciel
Sovrano reggi il mondo,
Sia lode a Te!

Ogni fior al tepor
Del fiorente April,
Ogni cor al tuo amor
Spiega un cantiço gentil.
L'alitar sovra i mar
In sereno dì
La tua grande specchia
Serena bontà.

E nel crudo destino,
Nell' acerbo dolor,
Tutto il creato
Volge ad Esso il cor.
Egli è la, Egli è la,
Che c'intende e aita
La Sua fede scolpita
In eterno resterà
Egli è la!

Gloria a Te per l'eternità,
Dio de potenze, di grandezza e bontà.
Passerà nel mondo
E travolto sara
Ogni umano pondo,
Ma in eterno Ei starà.
Gloria a Te per l'eternità.
Dio di bontà, Gloria a Te
In eterno!

Glory, O God
Who from the heav'n above
Rulest supreme the world.

Every flower feels the power
Of the budding April time;
Every heart doth bear its part
In praising Thee, O Lord, divine.
So, the breeze on the seas
'Neath a cloudless summer sky
Shows Thy face reflected
From the great throne on high!

In the dark day of sorrow
Our comfort Thou art.
From Thee must we borrow
All solace for the heart.
God is there, God is there,
Haste, His mercy implore;
All acclaim His great name
Sovereign Lord, forevermore.
God is there.

Glory, Thou who art Lord of all;
Who to Thy power doth all mercy unite.
Works of man endure not,
They all pass in a night.
Thou forever reignest
In Thy splendor and might!
Glory, Thou who art Lord of all.
God of love, God of might.
God for ever!

8. LARGO ..... *Handel*

ORCHESTRA AND ORGAN

9. ARIA — "Adieu, Forêts" — from the Opera "Jeanne d'Arc" ..... *Tschaikowsky*

Miss MILLER

NEW ENGLAND CONSERVATORY OF MUSIC

Where Beethoven's statue is at present located. (See illustration and description on page 26.)

BOSTON PUBLIC LIBRARY

Which includes the finest musical library in America, if not the world, presented to it by Mr. Allen A. Brown.

Oui, Dieu le veut!
  Je dois suivre ton ordre,
Obéir à ton appel,
  Sainte Vierge!

Pourquoi, mon cœur,
  Pourquoi batstu si fort?
Pourquoi frémir?
  L'effroi remplit mon âme.

Adieu, forêts,
  Adieu, prés fleuris, champs d'or.
    Et vous, paisibles vallons, adieu!
Jeanne aujourd'hui
  Vous dit à jamais, à jamais, adieu.
    Oui, pour toujours, toujours, adieu!

Mes prés fleuris,
  Et mes forêts ombreuses,
Vous fleurirez
  Pour d'autres que pour moi.

Adieu, forêts,
  Eau pure de la source,
Je vais partir
  Et ne vous verrai plus,
Jeanne vous fuit,
  Et pour jamais, oui, pour jamais.

O doux vallon
  Oú j'ai connu la joie!
Aujourd'hui je te quitte,
  Doux vallon!
Et mes agneaux
  Dans les vertes prairies
Demanderont
  En vain leur guide.

Au champ d'honneur
  Je dois guider, les braves,
Cueillir les palmes
  Sanglantes de la victoire.
Je vais où
  Les voix m'appellent,
Voix saintes, voix saintes qui m'appellent!

Seigneur, vous voyez
  Au fond de mon âme
Mon cœur se brise,
  Mon âme souffre
Mon cœur se brise,
  Mon cœur saigne
    O Monts âimes, adieu.

Adieu, forêts ombreuses,
  Et vous paisibles vallons, adieu!
Jeanne aujourd'hui vous dit à jamais,
  A jamais adieu!
    Oui, pour toujours, toujours, adieu.
Prés fleuris, arbres verts,
  Si chers à mon enfance,
Vous fleurirez pour d'autres que pour moi,
  Adieu, mes champs, adieu.
Vallon, source pure, il faut partir,
  Il faut partir et pour toujours,
    Ah! recevez mon éternal adieu!

God's will be done!
  Joan must yield obedience,
Must yield obedience
  To the heav'nly mandate!

Yet why this fear
  Arising in my breast?
That breaks my heart,
  And fills my soul with anguish?

Farewell, ye hills,
  And all ye fertile valleys;
Ye lovely peaceful plains,
  A long farewell!
Joan no more
  Among your shades will linger;
The hour has come; the hour
  For her to say farewell!

Ye meadows fair,
  Ye trees which I have cherished,
Ah! when I am gone
  Your flowers will open still!

My grotto cool,
  My brooklet swiftly flowing,
From you I pass;
  I never more may see you.
Joan departs,
  Her life with you is ended.

Ye quiet scenes,
  Where peaceful pleasures blended,
No more shall I
  Your pleasant ways behold.
My scattered flocks
  Will wander undefended;
The shepherdess
  Is driv'n to leave her fold.

Far other flocks
  By her must now be tended,
When murd'rous war's
  Tremendous plains unfold.
'Tis thus the voice
  Of God to me hath spoken;
No low ambition
  Tempts me by her token!

Madonna, to thee
  My heart is wholly open,
'Tis filled with sorrow
  It throbs with anguish
It throbs with sorrow
  And with anguish.
    Farewell for evermore!

Ye hills, ye fertile valleys,
  Ye lovely, peaceful plains, a long farewell!
Joan no more among your shades will linger.
  The hour has come,
    The hour for her to say farewell.
Ye friendly meadows fair,
  Ye trees which I have cherished,
When I am gone your flowers will open still,
  My silent grotto cool,
My brooklet swiftly flowing, from you I pass,
  From you I pass, from you I pass,
    I nevermore may see you, nevermore!

OBVERSE
HANDEL AND HAYDN

REVERSE
SEAL OF THE SOCIETY

A medal of government bronze, two and one-half inches in diameter, of which the above is a fac-simile, has been struck by the Society in commemoration of the completion of its first century. The medal, although intended primarily for members past and present, will be of interest to music lovers, collectors, and the general public, especially those who have had any association with Boston or its musical history. They will be on sale for the benefit of those who may be interested in the past, present, and future welfare of the Society, or who may prize the medal as a work of art, or as a permanent memorial of the epoch-marking celebration in music, which it commemorates.

10. SERENADE FOR STRINGS ..... *Haydn*

ORCHESTRA

11. QUARTET—"Hic Breve Vivitur"—from "Hora Novissima"..... *Horatio Parker*

Mme. RIO, Miss MILLER, Mr. MURPHY, Mr. CARTWRIGHT

Hic breve vivitur:
Hic breve plangitur:
Hic breve fletur.
Non breve viviere,
Non breve plangere,
Retribuetur.

O retributio!
Stat brevis actio,
Vita perennis:
O retributio!
Cælica mansio
Stat lue plenis

Quid datur et quibus?
Æther egentibus
Et cruce dignis,
Sidera vermibus,
Optima sontibus,
Astra malignis.

Sunt modo prœlia,
Postmodo præmia:
Qualia? plena;
Plena refectio,
Nullaque passio,
Nullaque pœna.

Here life is quickly gone:
Here grief is ended soon:
Here tears are flowing.
Life ever fresh is there,
Life free from anxious care.
God's hand bestowing.

O blessed Paradise!
Where endless glory lies,
Rapture unending.
O dwelling full of light,
Where Christ's own presence bright
Glory is lending.

Who shall this prize attain,
Who this blest guerdon gain,
Here the cross bearing?
Crowns for the lowliest,
Thrones for the holiest,
Heaven's honors sharing.

Now is the battle hour,
Then great rewards our dower
What are they? blessing;
Blessings unknown before:
Passion shall vex no more,
Peace yet increasing.

12. CHORUS—"Hallelujah"—from "The Messiah"..... *Handel*

CHORUS, ORCHESTRA, ORGAN

Hallelujah! For the Lord God omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord and of his Christ; and he shall reign for ever and ever; KING OF KINGS AND LORD OF LORDS. HALLELUJAH!

Miss Christine Miller, Alto

Mme. Anita Rio, Soprano

Mendelssohn

Mr. Reed Miller, Tenor

Mr. Earl Cartwright, Bass

ONE HUNDREDTH SEASON
SEVEN HUNDRED AND NINETY-FIFTH CONCERT

THURSDAY, APRIL 15, 1915, 7.45 P. M.

ELIJAH

JAKOB LUDWIG FELIX MENDELSSOHN-BARTHOLDY

BORN AT HAMBURG, FEBRUARY 3, 1809. DIED AT LEIPSIC, NOVEMBER 4, 1847.

ORATORIO. Opus 70. Produced at Birmingham under the composer's direction August 26, 1846. English version by WILLIAM BARTHOLOMEW, adapted from the original arrangement in German of Scriptural texts. Fifty-eighth performance by the Society; first time February 13, 1848, at the Melodeon.

PART ONE

RECITATIVE. *Elijah.* As God the Lord of Israel liveth, before Whom I stand, there shall not be dew nor rain these years, but according to my word.

OVERTURE.

CHORUS. *People.* Help, Lord! Wilt Thou quite destroy us? The harvest now is over, the summer days are gone, and yet no power cometh to help us! Will then the Lord be no more God in Zion?

RECITATIVE. *Chorus.* The deep affords no water, and the rivers are exhausted! The suckling's tongue now cleaveth for thirst to his mouth: the infant children ask for bread, and there is no one breaketh it to feed them!

CHORUS. *People.* Lord, bow Thine ear to our prayer!

DUET. *Soprano. Alto.* Zion spreadeth her hands for aid; and there is neither help nor comfort.

RECITATIVE. AIR. *Obadiah.* Ye people rend your hearts and not your garments for your transgressions; even as Elijah hath sealed the heavens through the word of God. I therefore say to you, Forsake your idols, return to God; for He is slow to anger, and merciful, and kind and gracious, and repenteth Him of the evil. . . . If with all your hearts ye truly seek Me, ye shall ever surely find Me. Thus saith our God. Oh! that I knew where I might find Him, that I might even come before His presence.

CHORUS. *People.* Yet doth the Lord see it not: He mocketh at us; His curse hath fallen down upon us; His wrath will pursue us, till He destroy us! For He, the Lord our God, He is a jealous God; and He visiteth all the father's sins on the children to the third and fourth generation of them that hate Him. His mercies on thousands fall—fall on all them that love Him, and keep His commandments.

RECITATIVE. *Angel.* Elijah! get thee hence; depart, and turn thee eastward; thither hide thee by Cherith's brook. There thou shalt drink its waters; and the Lord thy God hath commanded the ravens to feed thee there; so do according unto His word.

RECITATIVE. *Angel.* Now Cherith's brook is dried up; Elijah, arise and depart, and get thee to Zarephath; thither abide: for the Lord hath commanded a widow woman there to sustain thee. And the barrel of meal shall not waste, neither shall the cruse of oil fail, until the day that the Lord sendeth rain upon the earth.

RECITATIVE. AIR. *Widow.* What have I to do with thee, O man of God? Art thou come to me to call my sin unto remembrance?—to slay my son art thou come hither? Help me, man of God! My son is sick, and his sickness is so sore, that there is no breath left in him! I go mourning all the day long; I lie down and weep at night. See mine affliction. Be thou the orphan's helper!

Elijah. Give me thy son. Turn unto her, O Lord my God; in mercy help this widow's son! For Thou art gracious, and full of compassion, and plenteous in mercy and truth. Lord, my God, let the spirit of this child return, that he again may live!

Widow. Wilt thou show wonders to the dead? There is no breath in him!

Elijah. Lord, my God, let the spirit of this child return, that he again may live.

Widow. Shall the dead arise and praise thee?

Elijah. Lord, my God, let the spirit of this child return, that he again may live!

Widow. The Lord hath heard thy prayer, the soul of my son reviveth.

Elijah. Now behold, thy son liveth!

Widow. Now by this I know that thou art a man of God, and that His word in thy mouth is the truth. What shall I render to the Lord for all His benefits to me?

Elijah. Widow. Thou shalt love the Lord thy God with all thine heart, and with all thy soul, and with all thy might. Oh, blessed are they who fear Him.

CHORUS. Blessed are the men who fear

Him: they ever walk in the ways of peace. Through darkness riseth light to the upright. He is gracious, compassionate; He is righteous.

Recitative. *Elijah.* As God the Lord of Sabaoth liveth, before Whom I stand, three years this day fulfilled, I will show myself unto Ahab; and the Lord will then send rain again upon the earth.

Ahab. Art thou Elijah, he that troubleth Israel?

People. Thou art Elijah, he that troubleth Israel!

Elijah. I never troubled Israel's peace: it is thou, Ahab, and all thy father's house. Ye have forsaken God's commands; and thou hast followed Baalim! Now send and gather to me the whole of Israel unto Mount Carmel: there summon the prophets of Baal, and also the prophets of the groves, who are feasted at Jezebel's table. Then we shall see whose God is the Lord.

People. And then we shall see whose God is God the Lord.

Elijah. Rise then, ye priests of Baal: select and slay a bullock, and put no fire under it: uplift your voices, and call the god ye worship; and I then will call on the Lord Jehovah: and the God who by fire shall answer, let him be God.

People. Yea; and the God who by fire shall answer, let him be God.

Elijah. Call first upon your god: your numbers are many: I, even I only, remain, one prophet of the Lord! Invoke your forest-gods and mountain-deities!

Chorus. *Priests.* Baal, we cry to thee! hear and answer us! Heed the sacrifice we offer! Baal, oh, hear us, and answer us! Hear us, Baal; hear, mighty god! Baal, oh answer us! Baal, let thy flames fall and extirpate the foe. Baal, oh, hear us!

Recitative. *Elijah.* Call him louder, for he is a god! He talketh; or he is pursuing; or he is in a journey; or, peradventure, he sleepeth; so awaken him: call him louder.

Priests. Hear our cry, O Baal! now arise! wherefore slumber?

Elijah. Call him louder! he heareth not. With knives and lancets cut yourselves after your manner: leap upon the altar ye have made: call him and prophesy! Not a voice will answer you; none will listen, none heed you.

Priests. Hear and answer, Baal! Mark how the scorner derideth us! Hear and answer!

Recitative. Air. *Elijah.* Draw near, all ye people: come to me! Lord God of Abraham, Isaac, and Israel! this day let it be known that Thou art God, and I am Thy servant! Oh, show to all this people that I have done these things according to Thy word! Oh, hear me, Lord, and answer me; and show this people that Thou art Lord God; and let their hearts again be turned!

Quartet. *Angels.* Cast thy burden upon the Lord, and He shall sustain thee. He never will suffer the righteous to fall: He is at thy right hand. Thy mercy, Lord, is great, and far above the heavens. Let none be made ashamed that wait upon Thee!

Air. *Elijah.* Is not His word like a fire, and like a hammer that breaketh the rock into pieces? For God is angry with the wicked every day; and if the wicked turn not, the Lord will whet His sword; and He hath bent His bow, and made it ready.

Air. *Contralto.* Woe unto them who forsake Him! Destruction shall fall upon them, for they have transgressed against Him. Though they are by Him redeemed, yet they have spoken falsely against Him.

Recitative. *Obadiah.* O man of God, help thy people! Among the idols of the Gentiles, are there any that can command the rain, or cause the heavens to give their showers? The Lord our God alone can do these things.

Elijah. O Lord, Thou hast overthrown Thine enemies and destroyed them. Look down on us from heaven, O Lord; regard the distress of Thy people: open the heavens and send us relief; help, help Thy servant now, O God!

Chorus. *People.* Open the heavens and send us relief; help, help Thy servant now, O God.

Elijah. Go up now, child, and look toward the sea. Hath my prayer been heard by the Lord?

Youth. There is nothing. The heavens are as brass above me.

Elijah. When the heavens are closed up because they have sinned against Thee, yet if they pray and confess Thy name, and turn from their sin when Thou dost afflict them, then hear from heaven, and forgive the sin! Help! send Thy servant help, O God!

People. Then hear from heaven, and forgive the sin! Help! send Thy servant help, O God!

Elijah. Go up again, and still look toward the sea.

Youth. There is nothing. The earth is as iron under me.

Elijah. Hearest thou no sound of rain? Seest thou nothing arise from the deep?

Youth. No; there is nothing.

Elijah. Have respect to the prayer of Thy servant, O Lord, my God! Unto Thee will I cry, Lord, my rock; be not silent to me; and Thy great mercies remember, Lord!

Youth. Behold, a little cloud ariseth now from the waters; it is like a man's hand! The heavens are black with clouds and with wind: the storm rusheth louder and louder!

People. Thanks be to God, for all His mercies!

Elijah. Thanks be to God, for He is gracious, and His mercy endureth forevermore.

Chorus. Thanks be to God! He laveth the thirsty land! The waters gather; they rush along; they are lifting their voices! The stormy billows are high: their fury is mighty. But the Lord is above them, and almighty!

INTERMISSION—TEN MINUTES

PART TWO

Air. *Soprano.* Hear ye, Israel; hear what the Lord speaketh: Oh, hadst thou heeded My commandments! Who hath believed our report; to whom is the arm of the Lord revealed? Thus saith the Lord, the Redeemer of Israel and his Holy One, to him oppressed by tyrants: thus saith the Lord: I am He that comforteth; be not afraid, for I am thy God, I will strengthen thee. Say, who art thou, that thou art afraid of a man that shall die, and forgettest the Lord thy Maker, Who hath stretched forth the heavens and laid the earth's foundations? Be not afraid, for I, thy God, will strengthen thee.

Chorus. Be not afraid, saith God the Lord. Be not afraid! thy help is near. God, the Lord thy God, saith unto thee, Be not afraid! Though thousands languish and fall beside thee, and tens of thousands around thee perish, yet still it shall not come nigh thee.

Recitative. *Obadiah.* Man of God, now let my words be precious in thy sight. Thus saith Jezebel: "Elijah is worthy to die." So the mighty gather against thee, and they have prepared a net for thy steps; that they may seize thee, that they may slay thee. Arise, then, and hasten for thy life; to the wilderness journey. The Lord thy God doth go with thee; He will not fail thee, He will not forsake thee. Now begone, and bless me also.

Elijah. Though stricken, they have not grieved! Tarry here, my servant: the Lord be with thee. I journey hence to the wilderness.

Air. *Elijah.* It is enough, O Lord; now take away my life, for I am not better than my fathers! I desire to live no longer; now let me die, for my days are but vanity! I have been very jealous for the Lord God of Hosts! for the Children of Israel hath broken Thy covenant, thrown down Thine altars, and slain Thy prophets with the sword: and I, even I only, am left; and they seek my life to take it away.

Recitative. *Tenor.* See, now he sleepeth beneath a juniper-tree in the wilderness; and there the angels of the Lord encamp round about all them that fear Him.

Trio. *Angels.* Lift thine eyes to the mountains, whence cometh help. Thy help cometh from the Lord, the Maker of heaven and earth. He hath said, thy foot shall not be moved, thy Keeper will never slumber.

Chorus. *Angels.* He watching over Israel, slumbers not, nor sleeps. Shouldst thou, walking in grief, languish, He will quicken thee.

Air. *Angel.* Oh, rest in the Lord; wait patiently for Him, and He shall give thee thy heart's desires. Commit thy way unto Him, and trust in Him, and fret not thyself because of evil-doers.

Chorus. Behold, God the Lord passed by. And a mighty wind rent the mountains around, brake in pieces the rocks, brake them before the Lord: but yet the Lord was not in the tempest. Behold, God the Lord passed by! And the sea was upheaved, and the earth was shaken; but yet the Lord was not in the earthquake. And after the earthquake there came a fire: but yet the Lord was not in the fire. And after the fire there came a still small voice; and in that still voice, onward came the Lord.

Air. *Tenor.* Then shall the righteous shine forth as the sun in their heavenly Father's realm. Joy on their head shall be for everlasting, and all sorrow and mourning shall flee away forever.

Chorus. And then shall your light break forth as the light of morning breaketh; and your health shall speedily spring forth then; and the glory of the Lord ever shall reward you. Lord, our Creator, how excellent Thy name is in all the nations! Thou fillest heaven with Thy glory. Amen!

HANDEL AND HAYDN SOCIETY

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Johnson, Mrs. A. June

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* The starred names represent members who have sung with the Society for twenty-five years or more.

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Leavitt, Miss Mary L.
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*Eustis, William N.

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Fisher, Ernest
*Fisher, Horace B.

Gearon, James T.
Greenleaf, William O.
Guild, Courtenay

Halverson, Alfred
Harding, Arthur C.
Hatch, George F.
Herdman, Kenneth S.
Holmes, Charles R.
Holmes, Thomas W.
Howard, Seth C. C.
Howes, Clifton A.

Jewett, Sumner
Johnson, Ernest W.
Jones, Arthur V.

Keleher, Albert E.
*Kidder, Richard H.
Kuhns, Henry

*Lamson, Albert H.
Litchfield, Joshua Q.
Littlehale, Arthur W.
Locklin, William

Magee, A. Henderson
Marque, Joseph
Martin, Antonio E.
McAfee, Edwin R.
McAuliffe, Thomas F.
McCarthy, Francis J.
Merrow, Harold K.
Murphy, James A.
Murphy, John T.

Nager, J. Henderson
Noyes, Fred S.

Odell, Herbert F.
O'Leary, William R.

Parker, Maurice W.
Partridge, Harvey P. L.
Piper, Walter I.
Plummer, Hurlbut L.

Ransom, John F.
Robertson, Peter
*Ricker, Clinton A.
*Risdon, Isaac W.
Russell, Alfred M.

*The starred names represent members who have sung with the Society for twenty-five years or more.

Saunders, Alfred
Saville, Clifford G.
Schroeder, John E.
Slack, Stephen J.
Small, Augustus D.
Spain, Paul F.
Sprague, David E.
Swan, Frederick W.
Stewart, John A.

Tucker, Gardner
Tucker, Henry M.
Turner, Francis C.
*Turner, Henry H.

Walker, Arvard L.
Whelan, G. Lawrence
White, Duane
*Whitney, Richard S.
Whitney, Stephen H.
Woodward, Herbert M

Yambert, D. W.

*The starred names represent members who have sung with the Society for twenty-five years or more.

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Durham, James

Ellis, Fred O.

Faulkner, Edward D.
Freeman, Willis H.

Hackett, Henry Clark
Hagar, Eugene B.
Hillard, James L.
Holmes, Eric S.
Huntley, R. Judson

Johnson, Charles H.
Jones, Edward A.

Keates, Joseph E.
Keay, Fred E.
Keays, W. W.
Kettelle, Frederick W.

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Lincoln, Nathan F.
Luker, William J.

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Maxwell, Edward R.
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Nason George H.
Nelson, Jesse L.
Newton, Harlan F.

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Reed, Arthur
Richards, Prof. Robert H.

Shute, E. P.
Smith, Edward
Smith, Richard W.
Stone, Charles W.

Ward, Arthur
Whitney, George W.
Williams, Robert T.
Wright, Chandler
Wright, R. P.

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Bartholomew Brown
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Oliver Shaw
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Samuel P. Taylor
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J. H. Bingham
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Benjamin Brierly
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William Staunton, Jr.
Prentiss Mellen
Edward Howe
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John Wills
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E. Ives, Jr.
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George Dutton
Amatus Robbins
H. Sewall
John Paddon
Abraham G. Tannatt
Charles E. Horn
Gottlieb Graupner
Bryant P. Tilden
Charles F. Kupfer
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Adoniram Crane
T. Hopkins
J. Pierpont
Nathaniel Frothingham
Charles Zeuner
Jonathan Huntington
Jonathan M. Wainwright
Samuel H. Jenks
Otis Everett
Benjamin Holt
Allan Pollock
John W. Webster
John Mackay
E. R. Hansen
Amasa Winchester
Thomas Power
Robert C. Winthrop
Sigismond Neukomm
A. U. Hayter
Samuel H. Parker
George Cushing
Moses Whitney, Jr.
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J. L. Hatton
William Learnard
Nathaniel Harris
Carl Zerrahn
John P. Putnam
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Robert Franz
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John C. Haynes
Joseph Bailey

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Southgate Press
Boston, U. S. A.

ONE HUNDRED YEARS OF SONG

Globe — Apr. 12/15

"Handel and Haydn" Begins Festival.

Mollenhauer Conducts Verdi's Manzoni Requiem.

Mme Gluck and Middleton Distinguished Soloists.

The Handel and Haydn Society began the festal observance of its 100 years of existence in a performance of Verdi's Requiem last night in Symphony Hall. Emil Mollenhauer conducted. The soloists were Mmes Alma Gluck and Margarete Matzenauer, Messrs Paul Althouse and Arthur Middleton, all members now or at a former time of the Metropolitan Opera Company. H. G. Tucker was the organist. The orchestra was the Boston Festival, Mr Crowley, concert master.

The selection of Verdi's noble requiem, written in memory of Alessandro Manzoni, statesman, patriot, man of letters, as a work to open this festival celebrating the centenary of the society, was an approprate one.

The first complete performance of it in this city was given by the Handel and Haydn Society, and that only four years after the premiere in Milan in 1874. The first two divisions were performed in the Church of the Immaculate Conception, George E. Whiting, organist, the morning of Feb 21, 1878, at a memorial mass for the soul of Pius IX.

It is fitting now to remember that at the formation of this century old society it represented then and for many years thereafter the foremost and most stimulating local influence in music in the community. Until established orchestral concerts were begun those of the Handel and Haydn Society were chief in exciting and molding musical opinion.

Mother of Musical Boston.

The heritage now handed down to city and the region round about is a noble one. Other musical institutions have sprung up as the time was ready for them, and all may trace a lineage direct or indirect to the foundations of this society.

As begins the "foreword" of the society's handsome and appropriate souvenir program, one replete with historical and other informing data: "As the British House of Commons has been called the 'Mother of Parliaments', so the Handel and Haydn Society may rightfully be revered as the mother of musical Boston."

Mr Mollenhauer also was paid a rousing and fitting tribute by chorus and audience, and his singers acquitted themselves creditably last evening. There was commendable attention to nuances. There was precision, good quality and balance of tone, good enunciation and the usual accomplishments of experienced, well-versed choral singing which one expects at these concerts.

But besides these needful and practical virtues, the hearer well may have wondered why the perfunctory complacence that characterized too much of the choral performance. Has the society thought too much of its great past and too little of a vital present and future?

It is possible to recall performances of this superb work when the "Dies irae" with its antiphonal and clangorous choirs of trumpets carried with them the awe and terror of the day of doom. The composer's intent here furthermore was not to group the basses too near those of the orchestra. The directions in the score are for trumpets "in the orchestra" and for others "afar."

The array of soloists was an imposing one, and much reasonably was to be expected. Mme Matzenauer recently visited us in concert. Last night she again made it plain that her singing out of opera is characterized by weight of voice, at times unmusical in tone, by the ability to sustain long phrases, but by the lack of that quality which may be called style, or may give the semblance of emotion.

A Delight to the Ear.

Mr Althouse, remembered with pleasure several seasons ago, has followed in the wake of other singers of opera. He shows appreciation of dramatic feeling, but the brilliance of his voice is that of forced muscular tension, and his mezza voice is consequently pale and flat in quality. His voice is too beautiful for such treatment.

Mme Gluck and Mr Middleton distinguished themselves for the tonal beauty and the fine art of their singing. Mme Gluck has never appeared here so matured in all the technical and interpretative requisites of song. Her tone is of ravishing loveliness; her upper scale equalized and emotionally expressive—let the hypercritical remember that one note neither makes nor unmakes an artist—her management of breath and her manipulation of a phrase is that of a mistress of her art. An apparition of radiant youth and beauty, she imparted a still delight to the ear.

Mr Middleton sang for the first time in Boston Dec 18, 1911, at the second of the Christmas performances of "The Messiah," by the Handel and Haydn Society. Earlier this season he gave an exhibition of lieder singing that quite eclipsed some more renowned songsters with who he chanced to appear. Last night Mr Middleton seemed not in altogether as good voice as at that time. He still accomplished beautiful and artistic singing, mindful of laws which are inviolable without loss, yet communicating as an interpreter the spirit of the work.

Tomorrow evening Horatio Parker's new oratorio, "Morven and the Grail," written for the occasion, will be sung for the first time. Wednesday will be "Artists' Night," with Mmes Rio and Miller, Messrs Murphy and Cartwright as soloists. The "Elijah" on Thursday will bring the festival to a close.

FESTIVAL BEGUN

Herald _____ Apl 12, '15

Verdi's Manzoni Requiem Given in Symphony Hall—Work of Chorus Excellent.

By PHILIP HALE.

The Centenary Festival of the Handel and Haydn Society opened last night in Symphony Hall with a performance of Verdi's Manzoni Requiem. The quartet was composed of Mme. Alma Gluck, Mme. Margarete Matzenauer, Paul Althouse and Arthur Middleton. Emil Mollenhauer conducted; H. G. Tucker was the organist; J. W. Croley was the concert master of the orchestra.

It was Dec. 25, 1815, that the Handel and Haydn Society gave its first concert in the "Stone Chapel" in School street. The program consisted chiefly of selections from the music of Handel and Haydn. The solo singers were Mrs. Grauper, Mrs. Withington, Messrs. Guild, Dodd, Huntington, Holt, Singleton, Stebbins, Winchester, Parker, Park, Phipps, Webb. The orchestra numbered about a dozen. Among the players was Alexis Eustaphieve, the Russian consul. Tickets were $1 apiece. Four hundred and 12 were given away; $496 worth of tickets were sold. Concert began at 6 P. M. The chorus included 90 male and 10 female singers, whose "treble was strengthened, according to the custom of the time, by a few falsetto voices." The Centinel published an enthusiastic review, beginning: "We have no language to do justice to the feelings experienced in attending to the inimitable execution of a most judicious selection of pieces from the fathers of sacred song." No wonder that Mr. Charles C. Perkins, quoting this review, added: "There is a ring of heartiness in this writer's words, due in part to his untrained and unsatiated condition, which forcibly contrasts with the often grudgingly given commendations of modern critics."

1815. Beethoven had not written his Ninth symphony; he was making the first sketches. Schubert was 18 years old, and Schumann only 5. Weber had not yet thought of his "Der Freischuetz" and was known chiefly by his music to Koerner's patriotic songs. Hector Berlioz was a boy of 12; Verdi was 2 years old. Wagner was a few months younger than Verdi and Listz was a 4-year-old. It was the year of Waterloo. Not till the Christmas of 1818 did the Handel and Haydn perform a complete oratorio, "The Messiah."

Some might regard the choice of Verdi's Requiem for the opening concert of the Centenary Festival as an ironical one. An oratorio not by Handel, Haydn, Bach, Mendelssohn? A mass and not one by Bach or Beethoven? A Requiem, and not by Mozart or Cherubini? Thus the whirligig of time brings in his revenges.

When Verdi's "Requiem" was first performed in Boston by the Handel and Haydn Society (May 5, 1878—four years after the first performance in Milan), John S. Dwight admitted that the music "really inspired both the singers and the larger portion of the audience with a certain enthusiasm; some even seemed to listen with profound emotion"; and then Mr. Dwight wondered in a doubting spirit how this enthusiasm would endure the test of "after-hearing, after-thought, and feeling." Nor was he alone in his concealed dislike and his evident doubts, but some did not err with him in drawing a comparison between the Requiem of Mozart and the Requiem of Verdi; they merely said that as Verdi was a writer of operas, his Requiem was operatic, not religious. They meant by this that Verdi had composed dramatic music for a dramatic text. Later there was comparison between Brahms "German" Requiem and Verdi's, a still more foolish comparison, for the works are wholly disparate, not having the same text.

It would be idle to point out at this late day the supreme beauty, the ineffable tenderness, the apocalyptic grandeur, the sincere, profound religiosity of Verdi's requiem. There is the Italian expression of the emotions, fears, hopes of universal Christendom. It may be remembered that Dante, Michael Angelo, Leonardo da Vinci, Raphael were also Italians, in spite of the recent assertions by deep thinkers in Germany, and Italian in their treatment of religious scenes, sentiments and beliefs.

For an ideal performance of the "Requiem" there should be a well-trained body of about 75 singers from an Italian opera chorus; an orchestra of 100 to 125 accustomed to the routine of an opera house; a quartet musically intelligent, with commanding and appealing voices, dramatically emotional; an Italian conductor brought up in the school of Verdi. Ideal performances are rare, whatever the city may be.

The performance of the chorus last night was in many ways excellent, highly creditable to the singers and to Mr. Mollenhauer. There were effects of varied dynamic force, there was sufficient volume when there was need of the utmost sonority, the intonation was generally admirable. There was a display of intelligence unusual in performances of such large choruses where the great majority are amateurs. It could not be said of the Handel and Haydn that its singing was only "the roar of multitudinous mediocrity." Mr. Mollenhauer held the orchestra in firm control, but a larger band is needed when works of this nature are performed.

Mme. Gluck is a lyric singer of beautiful quality, and she sings skilfully. The music calls for a soprano of more dramatic intensity. Matzenauer's rich voice of liberal compass is admirably suited to Verdi's music. Mr. Althouse is a young tenor who, suddenly coming into prominence at the Metropolitan Opera House about three years ago, displayed last night an agreeable voice, especially in the "Hostias." Mr. Middleton, who sang here this season in an operatic concert, has a sonorous and sympathetic voice which is controlled with understanding. Neither he nor Mr. Althouse fully appreciated the dramatic quality of certain pages that fell to them, or they have not the emotional temperament.

There was a large audience which was hearty in manifestations of pleasure. The program book contained a preface written by Mr. Edward H. Clement, historical notes including an imposing list of works performed by the society, lists of officers, partraits of presidents and conductors, and other illustrations.

Horatio Parker's new oratorio "Morven and The Grail," composed expressly for the centenary, will be performed on next Tuesday evening. The solo singers will be Mmes. Hudson, Alexander, Mulford, McGuane, Hemenway, and Messrs. Murphy, Whitehill, Denghausen and Hicks.

HANDEL AND HAYDN SOCIETY OPENS CENTENARY FESTIVAL

Monitor Apr. 12. 1915

SYMPHONY HALL.—Verdi's requiem, sung by the Handel and Haydn Society, Emil Mollenhauer, conductor; opening concert of centenary festival, evening of April 11. The soloists: Mme. Alma Gluck, soprano; Mme. Margarete Matzenauer, contralto; Paul Althouse, tenor; Arthur Middleton, bass. The accompanying music was played by the Boston Festival orchestra and H. G. Tucker, organist.

The performance was strong on all sides; strong in choral reading, in orchestral playing, in conducting and in solo singing. To efficient work on the part of the people on the platform was added enthusiastic appreciation on the part of the people on the floor of the house and in the galleries. All the requirements, therefore, of vivid interpretation were met, music-makers and listeners joining on equal terms in a great esthetic exploit. An Italian piece of choral writing was put through the process of representation and valuation by the Handel and Haydn singers and the Handel and Haydn public, to the social enlightenment of all concerned.

The Verdi requiem may be described in all sorts of ways. It may be called by those of a concrete turn of mind, an ecclesiastical music drama. It may be called by those who look at everything abstractly,—a choral symphony. It can be proved to be a church piece and nothing else. And it can just as easily be proved to be a concert piece and nothing else. The requiem is an illustration of how sentiment and method can be mixed in musical writing without artistic harm, and how the means of obtaining a result may be amply justified by the result itself. It is a popular piece of expression, full of dignity and glowing with humanism.

The composition is easily intelligible throughout, yet it is invariably impressive. One of its most happy characteristics is its contrasts of mood and of power. The brilliant parts are the setting of the thirteenth century hymn, "Dies Irae," and of the final number, the "Libera Me." What precedes the hymn and what comes between it and the concluding portion is all excellent and interesting music to hear, but it is for the most part a small tax on the attention. It is a background for the two principal numbers. The whole scheme of the music displays command of the artistic idea of proportion.

The Handel and Haydn Society understands the appeal of the masterworks of its repertory. It has learned from its century of study of choral music how to distribute emphasis. It has learned how to reach the popular heart. Indeed it knows how for the time actually to be that heart. In such feeling it sang the "Dies Irae." In such feeling, too, the orchestra played the accompaniment of that brilliant portion of the requiem. There was alertness in the attack, there was fervor of melodic accent, there was steady movement toward full-toned effects, quiet withdrawal back to light-toned effects. In particular the men's section of the chorus showed a mastery of harmonic progression and of shading. A saving interest in the bass and tenor parts got into this performance and put it far above the "Creation" performance of the week before.

The quartet of soloists was an admirable selection, individually speaking. Whether the four artists were well chosen to sing together is another question. They were all good voices; consequently they sounded well together. But if they were all alike in singing with a beautiful tone, they were far from alike temperamentally. Indeed, four artists more diverse in their approach to music could hardly be found. The society's committee would look a long time to find two singers farther apart in their views of interpretation than Mme. Matzenauer and Mr. Althouse. The contralto was admirable for her placidity and for her easy command of her vocal line. The tenor was delightful for the warmth of his readings and for his daring expressiveness on his high notes. These two singers displayed noble oratorio qualities of opposite kinds. The soprano made more of a studio effort with her line than a concert reading. It was a vocal enterprise pure and simple and had not the desirable command of the text at any point. The solo part in the "Libera Me" had all the art in the world but that of the interpreter. The bass sang his "Mors Stupebit" solo with fine intelligence and with persuasive dramatic effect. He did his full duty by his task all the evening. If anything could be found not in keeping with the occasion, it was Mr. Middleton's tendency to detach his solos and make them separate concert pieces instead of organic parts of the composition.

Mr. Mollenhauer directed the music in a way that brought out all the splendor of tone of chorus and orchestra. He handled the "Tuba Mirum" passage, with full-voiced choir and with orchestra, supplemented by balcony trumpeters, in a wholly easy and magnificent manner. He also managed affairs so that the soloists could give the best that was in them with the minimum of labor.

"REQUIEM" SUPERBLY PERFORMED

Handel and Haydn's Centenary Festival Opened

Post — Apr. 12/25

BY OLIN DOWNES

A very brilliant performance of Verdi's Requiem opened the centenary festival of the Handel and Haydn Society, Emil Mollenhauer, conductor, last night in Symphony Hall. In addition to the thrice admirable singing of the chorus, there was an unusually well chosen quartet of solo singers: Alma Gluck, soprano; Margarete Matzenauer, contralto; Paul Althouse, tenor; Arthur Middleton, bass.

HAPPILY CHOSEN

The work performed was happily chosen for the occasion. Few if any compositions in the entire choral repertoire offer such effective opportunities for chorus and soloists to exercise all their capacities, and as for the content of the music—what can fittingly describe its terror and panoply of death, its splendor and power?

The performance of the chorus was more than an exceptionally brilliant performance on a certain occasion. It was testimony to the long years of continual growth and development through which the Handel and Haydn Society has passed, to the remarkable abilities and the unending labors of Mr. Mollenhauer, a master musician and conductor, and finally, to the endless devotion of Mr. Mollenhauer's singers to him.

Superbly Performed

Through weeks of gruelling rehearsals the members of the chorus, often at the cost of much inconvenience to themselves, labored mightily to fulfill the wishes of the leader, and at the performance last night they sang as though the future of the world depended upon the quality of their performance. This performance was indeed of astonishing technical distinction and dramatic conviction. In all technical matters the chorus, which is now by far the most finished in this city, excelled. Then there was the color and the ever varied intensities of the tone.

The superb orchestra which Verdi employs in this work, aside, the mere use of the voices makes for a color scheme, a dramatic push and accent that are more astonishing every time heard. No opportunity, it seemed, was neglected by these singers. The transparency, the color, the force of the choral performance swept everything before it.

Mr. Middleton, the Artist

No one of the soloists failed to make an impression. Mr. Middleton is surely one of the finest basses on the concert stage. His voice has an astonishing range, and astonishing beauty throughout its compass. The upper tones are brilliant and beautiful, as the lower tones are rich and full. And Mr. Middleton is a rarely intelligent singer, one to whom text, phrase, rhythm, dramatic conception have value and meaning. The almost endless capacities of this voice, and its employment, made for the greatest possible pleasure on the part of the hearer.

Mr. Althouse also sang very effectively. His voice gains in fullness and sonority with each season. He was dramatic in interpretation and colored his tones with fitting thought for the character of text and music.

Voices Good, Anyway

Mme. Matzenauer's voice was heard to advantage. It, too, is a rare voice, in its range and texture, but the part requires a singer who is more eloquent and facile in the expression of strong emotion than Mme. Matzenauer, the breadth and musicianship of whose reading was greatly appreciated. Miss Alma Gluck, with all the beauty of her voice and the fluency of her style, is not the soprano for this music. The part is for a more dramatic voice, and a singer who thinks deeper than Miss Gluck. She, nevertheless, gave a beautiful vocal performance, of which the "Libera me" was naturally the climax, and in which she did many beautiful things. But spiritual power and intensity are not the equivalents of warm and contagious emotions or even beautiful voices on the part of young artists.

All in all, a performance, and music, that long will haunt the memory.

BEGINNING THE CENTENNIAL FESTIVAL

Trans. —— apr. 12/15

An Eloquent Performance of Verdi's Requiem by Mr. Mollenhauer and the Haendel and Haydn Society — News from the Symphony Orchestra—Sir Georg Henschel's Experiment in London—Items and Opinions

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As became a Centenary Festival, the Händel and Haydn Society put its best foot forward in the concert last evening at Symphony Hall that began the celebration of its century of existence. The chosen music—Verdi's Requiem Mass—is a masterpiece in its choral kind, a modern classic in the full sense of the word; but the society does not sing it so often that it has become hackneyed and routine. The assisting singers—Mmes. Gluck and Matzenauer and Messrs. Althouse and Middleton—were of a rank that recalled the best years of the society and not its recent and too frequent descent to mere church and local singers. The orchestra was reasonably numerous and in its wood-wind and brass-choirs admirably efficient. The chorus sang not only a sonorous but an expressive music and sang it not only with the mechanical virtues of precision and the like but with ears for the quality of their tone and with sense of the balance, euphonies, contrasts and interweavings of it. As for Mr. Mollenhauer, he held his forces in equal unity and elasticity, while he kept constantly in play his mastery of the music, especially on its pictorial and emotional sides, his mastery of choral singing as an expressive as well as a voluminous medium of song; his swift and sure adjustments of tone; his warmth of apprehending and projecting feeling and his ability to communicate not only his own will but something of his own fire to his choirs. As it happened, too, the audience represented not only the loyal following of the Händel and Haydn Society but the general concert-going public of this town; while, fortunately, in these days of indifference to choral music, it was stimulatingly numerous. Most agreeably of all, there were no ceremonies in futile attempt to link speech-making with music or to turn a concert from the purpose of concerts. Only a programme-book, plentiful of picture and praise, recalled the past and glorified the present of the society; while perhaps for link runnig through the century, its acting president followed the old custom of escorting the solo singers to their places.

These singers, for the most part from the Metropolitan Opera House, were excellently chosen. Verdi's music asks the large operatic voice, the warm and ample operatic phrasing, the operatic sense of transmitted mood, emotion, feeling and picture in tones and the operatic dramatizing energy. It exacts also the sensuous beauty of song that should enhance these other virtues; while, by the same token, it is wholly alien to the mincing sentimentalities and the affected diction of much Anglo-American oratorio singing, especially when the verse and declamation are a "sacred text." Mme. Matzenauer in particular fulfilled the prescriptions of the music in voice and style alike in the sensuous beauty, the imparting quality and the general amplitude and warmth of her song. Nor was she insensible to the finer gradations and blendings and the subtler coloring of her tones upon which Verdi is equally insistent. She came nearer than the rest, besides, to the rich Italian phrasing of the music alike as a speech of sensuous song and of communicated emotion. Mme. Gluck's voice, light as it seemed in comparison, has the timbre that can shine radiantly above and through a choral mass and that can seem a fine bright strand in the web of Verdi's quartets. She, too, knew the graces of Italian phrasing; but she lacked once and again the range and the depth of feeling that is the full voice of the music.

Mr. Middleton and Mr. Althouse, in turn, did not miss sonority, suavity or amplitude; but they sang as singers who had mastered their music diligently and intelligently rather than as singers who for the instant it had possessed in its beauty and power. They were not enkindled as Mr. Mollenhauer plainly was and as he in turn enkindled his choristers, until their surety and suppleness with Verdi's music and their warmth and variety of tone became as the pictured unrolling of the heavens in the "Dies Iræ"; the upspringing prayer of "Libera Me"; the solemn acclaim of the Sanctus or the soft blessing of the dead at beginning and end. At his best and in the best moments of the chorus, Mr. Mollenhauer can make it of like mettle with himself. A solo quartet in a rehearsal or two is another thing.

Out of such performances, the Mass shone with the lustre that sets it beside "Aida," "Otello" and "Falstaff" in the music of Verdi's prime. In the seventies, when he wrote it, he was at the height of his characteristic invention and imagination—the melody that melts or stirs the heart by its intrinsic musical beauty or its intrinsic musical power and yet is as vivid of picture, mood or emotion. He had gone far, too, not only in his technical mastery of the orchestra but in feeling for it collectively and individually as an expressive and colorful instrument. It is not an affected pleasure to close the ears sometimes to chorus and solo singers and listen to the penetrating play or the sweeping cumulation of the orchestral voices in themselves. He was master, too, as few suspected until the Requiem began to make its way over the Alps, of the choral resource, imagination and power that enabled him not only to pile up his choral masses but to make them as emotionally expressive, almost, as though they were a single voice.

Means and medium aside, Verdi wrote his Requiem as truly "from the heart" of a man "to the heart" of men as Beethoven conceived and accomplished his mass. After all, it is not the manifold beauty and the diversified power of the music, its glories of melody or of choral pomp or of orchestral voices, or even its great spectacles in tones like the unfolding of the heavens at the last trumpet or the adoration of the Sanctus—it is not one or all of these things that crown the Requiem. Rather it is the human cry that rises out of the petition of "Recordare, Jesu pie"; the human contrition of "Ingemisco"—gleaming across the riven universe of the Judgment; the upswelling human affection of "Domine Jesu"; the deep human longing of "Hostias et Preces," the mingled human emotion of "Libera Me," and the glowing human aspiraton and benediction of "Requiem Æternam" that set the mass beside Beethoven's and Bach's. Most masses are written for the church and for its faithful. These three—Bach, Beethoven and Verdi—wrote theirs of and for all humanity.

H. T. P.

HANDEL AND HAYDN CONCERT

Post — Apr 18, 1915

Final Evening of Centenary Festival Marked by Notable Performance—Coming Musical Events of Interest—Last Week of English Opera

The final concert of the Handel and Haydn centenary festival, given last Thursday evening in Symphony Hall, was more than a fine performance of a brilliant and grateful work. The "Elijah" of Mendelssohn was admirably sung, and the quartet of soloists proved more efficient and more well-balanced than is usual. For the trio of angels the first of the sopranos stepped out of the ranks, making the third of the trio, acquitted herself like an experienced and authoritative musician, and stepped back again to her position in the chorus to continue her duties of the evening. The quartet singers, Mmes. Anita Rio and Christine Miller, Messrs. Reed Miller and Earl Cartwright, were not only excellent in their solo work, but they co-operated as members of one ensemble. The particular significance of the concert was its additional testimony to the labors of Mr. Mollenhauer. His work has been often praised in this city, but it is usually a fact that the people near us become accepted as a matter of course, whatever the quality of their work. It is for this reason that change of place is ordinarily so essential to progress, and it is for this latter reason that when a man stays in one place, and continually increases the interest and the value of his work, as a few do, he is entitled to far more than ordinary credit for his accomplishments.

The vigor and musicianship and zeal for the very best consistently displayed by Mr. Mollenhauer from the beginning of his labors with the Handel and Haydn should be valued by the public of this city as highly as by the devoted members of the society itself. The performances which he gives are more than matters for complacent comment, to be dismissed casually with other items of the musical season's routine. Last Thursday evening Mr. Courtenay Guild, in a heartfelt speech, voiced the society's appreciation of a conductor whom, as he put it, "we consider one of the great conductors of the world." Mr. Mollenhauer's name will not go down in history as a conductor who was admired by his immediate supporting contingent and unknown to the greater public. In the history of choral music in America, indeed, in the history of American musical development his name will have an important place. Thanks to his labors with singers, the majority of whom are not professional or highly educated musicians, and who also have to work at other things than music during the daily round, the Handel and Haydn Society is now the most efficient choral body which gives public concerts in this city. This remark is not intended as a belittlement of the admirable work done by at least one other organization which gives similar concerts in Boston. The age of the Handel and Haydn Society, its long and honorable precedents, the experience in the ranks of many of the present singers, contribute to the quality of its achievements to a degree not possible in other organizations of the same kind. Nevertheless, the present value of its performances, and the fact that they surpass, even in technical excellence, the performances of another choral society, which ought to have enough material and enthusiasm to surpass the Handel and Haydn productions in this particular, is due to the enthusiasm, authority and talents of Mr. Mollenhauer.

The importance of his position and the exceptional qualifications needed to hold that position and develop constantly increasing enthusiasm and efficiency in the singers cannot easily be realized by those unacquainted with the nature of his work and the difficulties which inevitably present themselves to him.

In the first place the Handel and Haydn Society is a popular and wholly democratic organization. Those who swell its ranks do so for the most part because they have musical enthusiasm, but financial reward is not present in any degree, and if this enthusiasm should slacken, or system become disorganized and fidelity during many long and taxing rehearsals waver on the part of the singers, the whole structure might easily topple to the ground. To keep this esprit de corps, and solve in a practical manner the problems arising from the conditions enforced by the American life and the habits of the American people, not so generally musical as those of certain European nations, requires exceptional and inherent force and zeal and practical as well as musical ability on the part of the leader. His personality must be relied upon to keep alive the flame. To listen to the singing of this chorus is to exult in the virility of the effect, the vital quality of the choral tone, whether in piano or fortissimo, the depth and body of it, the splendid precision and force of the attacks, and as a result of this technical precision, the contagious enthusiasm and certainty of effect always observed.

Mr. Mollenhauer is master of the art which every good conductor is born with—of knowing, as it were, when to blow hot and when to blow cold, when to insist on meticulous perfection, when to allow the singers to follow their own musical impulse, what not to emphasize with singers who are not trained professionals, what is essential and what is less essential for justice to the intention of the composer. All of these things, of course, are only to be learned by long and practical experience, but none of them are ever to be mastered by the man who is not by nature a musical executant as well as a musical interpreter. If Mr. Mollenhauer were less of a musician, he could not, of course, be the conductor that he is. Few men in the country are better acquainted with every detail and every tradition of the big choral masterpieces, and with every problem which confronts the choral conductor. But if he had not, with his knowledge and his experience, the

personal force and individuality with which to impress his will on the performers, to decide what he wants and then obtain what he wants, he might be the best musician in America and fall far short of himself when it came to the acid test of public performance. Many an admirable musician is found in such a position. It even happens, often that a conductor who is not the best educated musician can obtain far better results in a given space of time than another conductor who is a master musician and who—cannot conduct.

It is impossible to think of another person in this country who could take Mr. Mollenhauer's position and fill it as he fills it. It is a position which calls for unique gifts, not only as a musician, but as a director of men and women, a position which can only be filled by a man born as well as educated to meet it. Long may Mr. Mollenhauer continue to fulfil his duties and promote the cause of music in this country. Last Thursday he celebrated his 50th anniversary as a professional musician. He is now in his very prime. His position is more influential every year, and there are years ahead for him and his singers to advance in. He is not a man of words or pretence, but one who acts and fulfils, and among all of those who labor in the musical vineyard there are very few who can count themselves so valuable to the community as the man who fills his place in the development of a great popular musical movement.

ARTISTS' NIGHT AT FESTIVAL

Hymn by Mrs. Beach Sung for First Time

Post Apr. 15/15

BY OLIN DOWNES

The soloists last night at the Handel and Haydn concert in Symphony Hall, when the chorus and orchestra, under Mr. Mollenhauer's direction, also took part, were Anita Rio, soprano; Christine Miller, contralto; Lambert Murphy, tenor; Earl Cartwright, Baritone.

The programme was as follows:

Rossini Overture to "William Tell"; Beach, Hymn, "Pamana," chorus, orchestra, organ; Verdi, "Celeste Aida," Lambert Murphy; Volpatti, Intermezzo, orchestra; Mozart, "Zeffiretti Lusinghieri," Anita Rio; Haydn, "The Heavens Are Telling," chorus, Mme. Rio, Mr. Murphy; Buzzi-Pecci, "Gloria Te," Mr. Cartwright; Handel, Largo, orchestra; Tschaikowsky, "Adieu Forets," Christine Miller; Haydn, Serenade, string orchestra; Parker, "Hic breve vivitur," quartet; Handel, Halleujah Chorus.

Mrs. Beach's Hymn, performed for the first time in Boston, is written in the appropriate festival style. It is broad and sonorous, and effective for an occasion, and it gave ample opportunities to the singers, which were taken advantage of. It was gratifying to hear again, some of the beautiful music from Professor Parker's "Hora Novissima," and the music of Haydn. The orchestral numbers were of negligible merit. Even on the programme of "an artist's" night, which is rapidly becoming an obsolete form of entertainment, one would think that something better, or at least, something more novel, than the overture to William Tell, and such tinkling triviality as Volpatti's Intermezzo, could be advantageously shelved in favor of other and more interesting music.

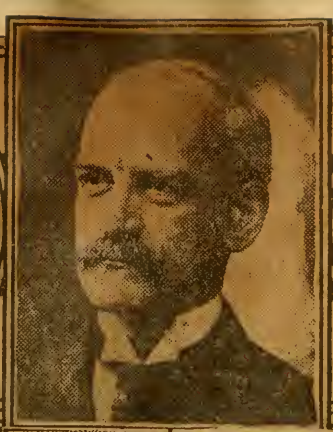
The solo singers were able artists. There was much interest in the reappearance of Anita Rio, who has not sung in this city since her brilliant appearances here 10 years ago. Then Mme. Rio had just come into her own. She was and she is an admirable musician, an interpreter of marked intelligence and skill, and she has a voice that is sensuous in its quality and capable of expressing many emotions. Mme. Rio sang as an encore an Italian street song. Recalled a third time she repeated the last verse of this song. Her return to America is a welcome event. So far as the years ago, she is now at the zenith of her powers, and she has not lost the qualities which endeared her to the public earlier in her career. She will sing again, with the other soloists, who sang last night, this evening.

Mr. Murphy's fresh and brilliant tones were displayed advantageously in Verdi's aria. The performances went off smoothly.

The Haendel and Haydn Society Recalls the "Artists' Nights" of an Elder Day—Mr. Paderewski's Visit—Items, Opinions and Announcements

Trans. Apr. 15/15

PRESUMABLY to recall a custom that has now nearly vanished from choral festivals but that flourished a musical generation or two ago, the Händel and Haydn Society and its assisting singers undertook a miscellaneous concert last evening in Symphony Hall and kept even the quaint old name for it, "Artists' Night." That is to say, there was a programme twelve numbers long which became nearer twenty before the audience had had its fill of extra pieces. Some of the items were popular classics or tinkling trifles for orchestra; others were sonorous and cherished choruses out of "The Messiah" and "The Creation"; others still were operatic fragments or "taking pieces" in which individual singers displayed their voices, skill, taste and temperament; one number was a quartet from "Hora Novissima," which recalled, in contrast to "Morven" of the evening before, the early richness and beauty of Mr. Parker's melodic invention and his supple contrapuntal skill; and another, heard for the first time here, was the hymn written by Mrs. Beach for the dedicatory ceremonies of the Panama-Pacific Exhibition. It proved a straightforward, well-balanced and well-contrasted choral piece, "grateful" to the singers and agreeable to the audience—full-bodied and running song appropriately accompanied by a sonorous and sustaining orchestra. The participating solo singers were Mr. Murphy, who sang in warm and full-bodied operatic fashion; Mr. Cartwright, who disclosed once more the largeness of his voice and the amplitude of his style; Miss Miller, who sings with a quick intelligence and a just feeling that heighten the beauty of her tones, and Miss Anita Rio, returning for the first time in many years to Boston after long residence in Europe. Her voice is still bright, warm and colorful; she keeps her old ardor of temperament and directness of appeal; alike in the suave or the ornate measures of Mozart or in Italian folk-tune mined as well as sung she wins her audience.



A medal of government bronze, two and one-half inches in diameter, of which the above is a fac-simile of the obverse side, has been struck by the Handel and Haydn Society in commemoration of the completion of its first century. The medal, although intended primarily for members past and present, will be of interest to music lovers, collectors and the general public, especially those who have had any association with Boston or its musical history. On the obverse side are portraits of Handel and Haydn.

Above—Courtenay Guild, vice-president of Handel and Haydn Society, who will preside over its centenary celebration. (Photo by Chickering.)
Below, left to right—Emil Mollenhauer and Carl Zerrahn.

The reverse of medal, bearing the seal of the society.

The works to be performed during the festival will be Verdi's magnificent "Requiem," with Mesdames Gluck and Matzenauer, Messrs. Althouse and Middleton as soloists; "Morven and the Grail" by H. W. Parker, with Mesdames Hudson-Alexander and Mulford, and Messers. Murphy and Whitehill as soloists; and Mendelssohn's "Elijah," with Mesdames Rio and Miller, Messrs. Miller and Cartwright as soloists. The dates of these performances are April 11, 13 and 15, respectively.

The ticket sale for the single concerts opens at the box office at Symphony Hall Monday morning next at 8:30. There are still some desirable seats to be had.

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